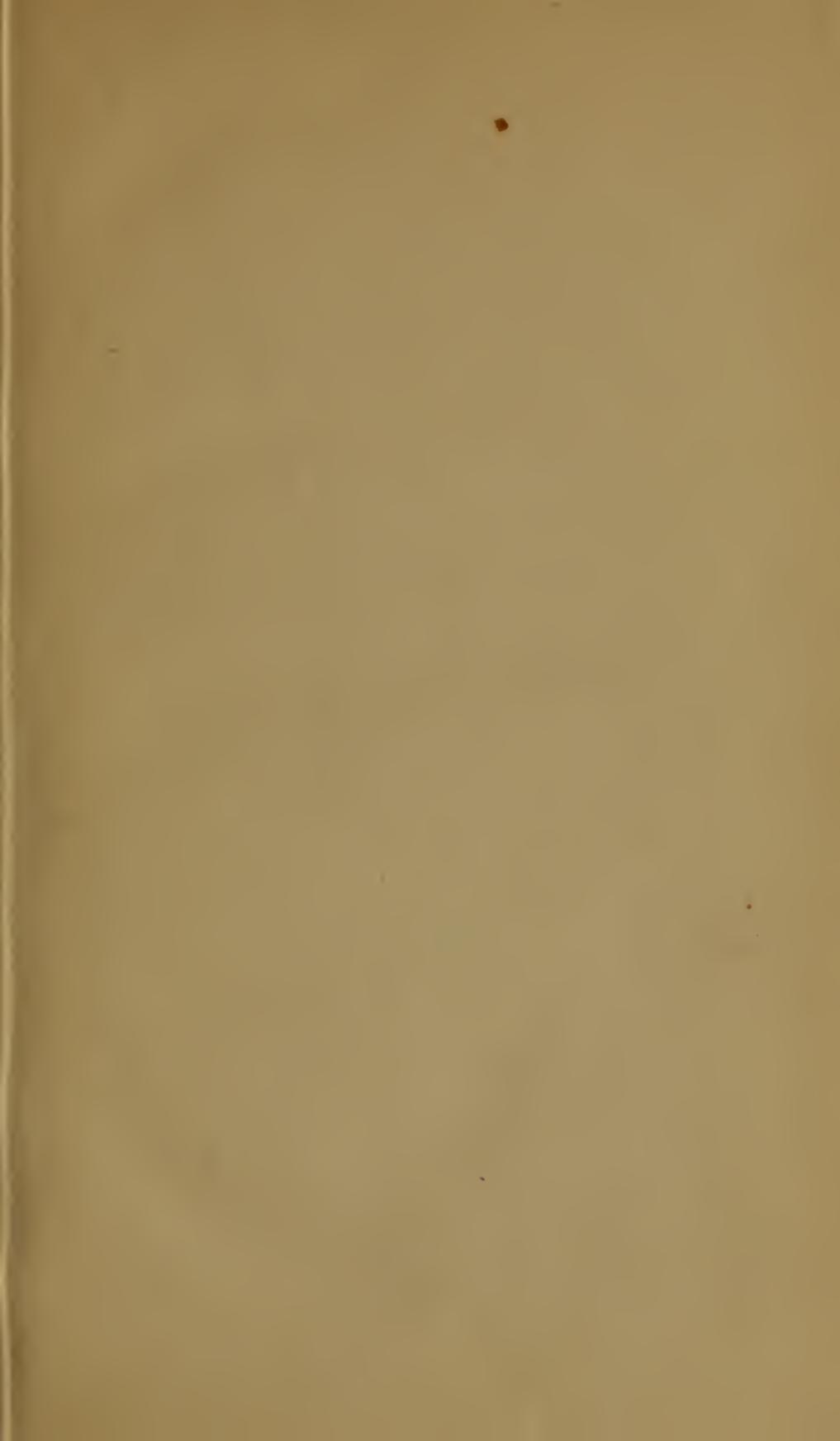


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*The Department of State of the
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GREEK TABLES;

OR

A METHOD OF TEACHING THE GREEK PARADIGM

IN A MORE SIMPLE AND FUNDAMENTAL MANNER.

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1437

BY D. FRIEDRICH THIERSCH,

PROF. IN THE LYCEUM, AND PRINCIPAL OF THE PHILOLOG. SEM. AT MUNICH.

TO WHICH IS ADDED

AN ESSAY ON THE DIALECTS,

FROM BUTTMANN'S GRAMMAR.

TRANSLATED

BY R. B. PATTON,

FORMERLY PROFESSOR OF LANGUAGES IN THE COLLEGE OF NEW JERSEY.

SECOND EDITION REVISED AND ENLARGED.

NEW-YORK;

G. & C. & H. CARVILL.

1830.

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Southern District of New-York, ss.

BE IT REMEMBERED, That on the second day of February, A. D. 1830, and in the fifty-fourth year of the Independence of the United States of America, G. & C. & H. Carvill, of the said district, have deposited in this office the title of a book, the right whereof they claim as proprietors, in the words following, to wit:

“ Greek Tables ; or a method of teaching the Greek Paradigm in a more simple and fundamental manner. By D. Friedrich Thiersch, Prof. in the Lyceum, and Principal of the Philolog. Sem. at Munich. To which is added an Essay on the Dialects, from Buttmann's Grammar. Translated by R. B. Patton, formerly Professor of Languages in the College of New Jersey. Second Edition revised and enlarged.”

In conformity to the Act of the Congress of the United States, entitled “An Act for the encouragement of learning, by securing the copies of maps, charts, and books, to the authors and proprietors of such copies, during the time therein mentioned;” and also to an act, entitled “An act, supplementary to an act, entitled, an Act for the encouragement of learning, by securing the copies of maps, charts, and books, to the authors and proprietors of such copies, during the times therein mentioned, and extending the benefits thereof to the arts of designing, engraving, and etching historical and other prints.”

FRED. J. BETTS,
Clerk of the Southern District of New-York.

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TO THE

FIRST EDITION OF THE TRANSLATION.

The present translation originated in a sincere desire to excite and cherish, in the youth of our country, a thirst for more extensive investigation, in the subjects connected with the Greek Grammar and Literature. The author holds a distinguished rank in Germany, among those who have laboured so successfully, of late years, to facilitate the study of the Greek language.

The original work was not designed by the Author to enter the lists with any Grammars in common use, and the same may be said of the translation. In Germany, the Original has been generally admitted into the Gymnasia, even where the Greek Grammar of the Author is not adopted for the purposes of elementary instruction. And if the Translation can succeed in extending the views of our students beyond the range of mere grammatical forms, and the modes of instruction to which they have been accustomed, and enable them to participate in the views and feelings of the scholars of a portion of Europe, so conspicuous for philological attainments, the translator will have reason greatly to rejoice, although the translation, as a translation, may not be approved.

The Translator confesses himself of the number who value highly the philological works of the Germans, and who earnestly desire to see them circulated in our country; to see the same spirit of laborious research and expansive inquiry infused into the bosoms of our youth; in order that we may avail ourselves of the advances made by others; of their experience, habits, thoughts, and feelings; and thus, be enabled to cope with them in future researches.

The system developed in this work does not differ materially

from that of Buttmann. Thiersch has pursued the analysis a step or two further, with what success every one must decide for himself.

The Edition of the Tables, that of 1813, to which I had access, literally swarmed with errors of the press. So far as time would permit I have endeavoured to eradicate them, and not to commit new ones in correcting the old. It has been thought expedient also to render the Homeric Paradigms more complete, by some additions, principally from the second edition of the Grammar of the Author. These additions being merely from another work of the Author, it was not thought necessary to specify them particularly.

The Original was printed in tables, and in the folio form. The whole work is here reduced to a smaller size, which renders it more convenient and less expensive. On the dialects, we have preferred the small but comprehensive treatise of Buttmann. Matthiæ's account is somewhat confused, and probably, in a historical point of view, incorrect. Many assertions of Thiersch, on this head, are perhaps too gratuitous. Buttmann is always chaste and inductive.

As to the translation itself, much might be said, as usual, on the crowd of German technics, and the unwieldy and refractory German sentences, which almost refuse to receive the English dress. But I forbear. To those who are acquainted with the German, and especially the German of the prefaces to this work, nothing need be said: to those who are not, all that could be said would be in vain.

I close with the hope, that those who have more time and ability for such an employment, may endeavour, by means of translations, to extend our acquaintance with the philological works of foreign nations, especially of Germany, and thus produce that universal literary excitement, which eventually must secure to us the highest literary privileges, as well as establish our national prosperity on the firmest basis.

ADVERTISEMENT

TO THE

SECOND EDITION OF THE TRANSLATION.

The “*Greek Tables*” by *Thiersch* have met with very general approbation in this country. This circumstance is the more gratifying to the Translator, because it was his wish that no special efforts should be made to bring the work into notice, or extend its use in our schools, in order that it might rest upon its own merits and not upon a forced patronage. In the present Edition, the translation has been revised, and some retrenchments and additions have been made, which are not of sufficient importance to demand a particular enumeration.

The use which the Translator has made of the System, in the lower classes of the Colleges with which he has been connected, has convinced him of its superior advantages above the common method. Those who have made themselves acquainted with both methods, have uniformly given the preference to that of *Thiersch*. And those teachers who have adopted it in their schools, have concurred in the opinion, that it greatly facilitates the acquisition of the forms of the Greek verb.

PREFACE

TO THE EDITION OF 1808.

To be *thoroughly grounded* in the Greek Paradigm, it is not enough that the learner be able, immediately, or, at least, upon a little recollection, to analyse every form which presents itself,—for example, $\lambda\epsilon\varphi\theta\epsilon\eta\sigma\alpha\tau$, to tell immediately what it is, and that the root contains $\lambda\epsilon\pi$, $\lambda\epsilon\beta$, or $\lambda\epsilon\varphi$. He must also be prepared, as in the Latin, without the labour of conjugating, to give, in its proper form, any mood, tense, and person, of any verb, at pleasure. Should the instructor, therefore, demand the 1. Aor. Mid. Opt. mood. 3 pers. Dual numb. of $\chi\epsilon\sigma\sigma\omega$, he must be able promptly to answer $\chi\epsilon\sigma\omega\sigma\alpha\iota\sigma\theta\eta\tau$.

Owing to the endless complication of the Greek Paradigm, this attainment has been deemed impossible for the beginner; and so indeed it must be, if we consider the vast multitude of rules in our grammars, regarded as indispensable for the formation of as great a number of tenses. Every one, however, who will pursue the method here pointed out, in explaining the forms and in using the paradigm, will find it; I think, not only possible, but, to the gratification of both teacher and learner, not even difficult. The paradigm must be reduced to its simple constituent parts, as is done in the following pages, and these parts united again under the inspection of the learner. Thus the different parts necessary for the formation of any mood, person, tense, &c. whatever, arrange themselves naturally in his memory; and while the question of the instructor suggests first the mood, then the tense, and finally the person, the learner forms them immediately in the same order. Let $\chi\epsilon\sigma\omega\sigma\alpha\iota\sigma\theta\eta\tau$, for instance, be required. First of all, the teacher referring him to the 1. Aor. Mid. he forms this tense from the root and termination, $\dot{\epsilon}\chi\epsilon\sigma\omega\sigma\acute{\alpha}\mu\tau$, according to the given rules. Secondly, the teacher referring him

to the Optative mood, he rejects the mutable parts ε——αμην so that χρυσωσ remains, and introduces the characteristic vowel of the mood,* (αι) e. g. χρυσωσαι. Finally, the teacher referring him to the 3 pers. Dual number, he knows that the Optative has, in this person, the termination peculiar to the Secondary tenses,† which is so familiar to him that in the present case he immediately suggests σθην, and will give the completed form χρυσωστισθην. Or let the Perf. Pass. of λέγω (ground-form λελεγ,) and Infin. mood (termination σθαι subjoined,) be required, and he answers, with little hesitation, λελεγσθαι —— λελέχθαι (§ 5. 3. and § 3. Note 1.)

Experience has taught the author, that after the explanation of the paradigm, but little additional practice is necessary, in order to acquire suitable facility; for such is the consistency and well grounded regularity of the Greek paradigm, that the beginner will very soon find himself at home. It is evident, however, that in order to obtain our end, besides the analysis of the paradigm into its constituent parts, we must endeavour to *simplify* the various doctrines and rules concerning augments, shortening long syllables, &c.—especially concerning the formation of the tenses. How can we expect the beginner to give a person of some remote tense,—for example the 3 pers. Plur. numb. Aor. 1. Pass. Indicat. mood, of τείθω,—if he is forced from the present into the 1 Fut. Act., thence into the Perf. Act., thence into the Perf. Pass., then into the 3 pers. Sing. of the same, and thus finally arrives at the Aor. 1 Pass.? The old method of forming, successively, one tense from another, which has been already in part abandoned by others, is here entirely rejected, and the tenses, in ge-

* (*Modusvocal*) Our language rather revolts at the unbounded liberty in the composition of words which the German enjoys. But the translator feels himself constrained to adopt, hereafter, for the sake of brevity, on the frequent recurrence of this phrase (*Modusvocal*), the literal but apposite expression *Mood-vowel*. Vid. § 15. (Tr.)

† (*Nebentempora*) By *Primary* and *Secondary tenses*, used throughout this work to denote the *Haupttempora* and *Nebentempora* of the original, is meant no more than this, that, *in respect to the form*, (*der form nach*), the primary tenses (Præs. Fut. Perf.) have each connected with them a secondary tense (Imperf. Aor. Plusqf.) called by Buttmann *historical tenses*, (*historische tempora*) *Ausführliche Gramm.* § 81. (Tr.)

neral, derived immediately from the Præs., or rather, together with the Præs., from the common root. Any doubts on this head will, it is hoped, be entirely dissipated by a nearer examination of the paradigm.

If we now demand of the learner, thus initiated, the above mentioned Aor. 1. Pass. Ind. Mood, Plur. numb. 3 pers. he will immediately to its ground-form $\varepsilon\pi\epsilon\bar{\imath}\bar{\delta}$ annex the personal termination $\vartheta\eta\sigma\alpha\bar{v}$; but, being accustomed to change τ before another τ into σ , (§ 4. 5. Note 2.) he will suggest without hesitation, $\varepsilon\pi\epsilon\bar{\imath}\bar{\sigma}\vartheta\eta\sigma\alpha\bar{v}$.

This may serve to explain the mode of proceeding in questioning the learner concerning the tenses. The advantage, however, of this method, in recognizing and developing the forms which occur in reading, as well as in promoting a rapid progress and a generous freedom in the language, is very evident. Whoever will acquaint himself with the forms by mere effort of memory, never obtains a sure possession of them. Rigid method, so requisite in most cases, is here in a special manner necessary, and only what we learn methodically can take root and thrive. The committing the paradigm to memory, which is still necessary for acquiring facility in the use of the forms, proceeds with greater ease and accuracy if the whole is grounded on a system of derivation or formation which presents itself at every step. The arrangement of the whole, however, (which in the introductory part must descend to a consideration of even the letters or elementary parts of words,) is worthy of attention and of careful consideration from those who are employed in the business of instruction. The author trusts that he may be indulged in making such a suggestion, if, without neglecting the most recent investigations of Grammarians, he has been fortunate enough to simplify the doctrine of the Greek forms, and bring it out of its former confused state, but still without adopting the arbitrary principles of Lennep and others.

PREFACE

TO THE EDITION OF 1809.

The “*Greek Tables*” have met with a more favourable reception than I had ventured to anticipate. When that which is sanctioned by custom is attacked, although without noise or arrogance, the opposition of those is awakened who are unable or unwilling to comprehend what is new. What is old and customary is become, from long use, both familiar and dear to them. In giving shape, however, to a mass hitherto only partially reduced to order, many things were necessarily arranged otherwise than in the common method. Hence some might easily fail of the desired success, and thus afford occasion to the captious of expressing their chagrin.

Contrary to my expectations the method here proposed was placed, by the Gottingen *Gelehrte Anzeigen* No. 45. 1808, unmo-
lested, by the side of earlier attempts, and the issue awaited. By the New Leipsic *Literatur Zeitung* No. 117. 1808, it was receiv-
ed as to its distinguishing features, and the old system of deduc-
tion rejected. By the Jena *Allgemeine Lit. Zeit.* No. 192. 1808,
it was received without any limitation or modification, “*because
thereby life is restored to a mass heretofore dead, and the rich de-
sign manifest in this systematic language is clearly demonstrated,
which, for a long time, has been regarded as the spiritless work of
caprice or chance.*” In consequence of this, the “*Tables*” came
into frequent use, and were introduced into many of the more re-
spectable Gymnasia; nor has one yet been found, who has not,
from his own experience, realized their utility.

This new edition, which appears nine months after the first, will shew that I have paid a due regard to the objections advanc-
ed by others, and have adopted their proposed improvements;
and, at the same time, that I have been fully sensible how imper-
fect the former edition was. The present edition is enriched
principally by the addition of the Homeric paradigms, which the

study of Homer renders so desirable. To our friend Mr. Assessor D. Dissen, we are indebted for the careful enumeration of the Homeric forms, who instituted a thorough examination of Homer, in order that nothing of importance might escape us. The last tables, exclusively the result of his labours, will prove, no doubt, to the young friends of Homer, an acceptable present.

It was not till lately that an attack was made upon this method by one, whose opposing voice, I had, from the commencement, expected to hear. In the Jena *Allgem. Lit. Zeit.* No. 4. of this year, appeared an article, “*some strictures on Thiersch's Tables of the Greek verb, by F—G.*” written with much warmth. The remarks of the author, who has never made a trial of the method, and, nevertheless, threatens to overturn it as prejudicial to the cause of instruction, concern, for the most part, mere trifles, which might be altered by a single stroke of the pen, if really necessary. Besides, these cavils expose, not only the animosity, but the ignorance also, of the author. He threatens to subvert the method in one of its principal parts, by objecting, to the derivation of every tense from the root, the form *τετύφαται* for *τετυμένοι εἰσι*, and thus wishes to deduce the original epic form from the much younger aspirated Perf. Act.—On this point, however, the derivation of the tenses, it is necessary to be more explicit, that I may avoid, for the future, the imputation of a desire of change and a fondness for arbitrary arrangement.

In the oldest Grammarians traces are found of that method, according to which, the tenses are formed in such a manner, that one is always made the foundation of another; e. g. from *ἔδειν* is formed *διδήσομαι*, from *ἔσειλα*, *ἔσειλάμην*, &c. The opinion was finally adopted, that, in order to arrive at any form after the Præs., we must pass through another form to which it seemed to bear some analogy. But we find it no where asserted, that this system of derivation is not equally valid and useful when the order is inverted, and *ἔδειν* formed from *διδήσομαι*, or *ἔτυψα* from *τέτυφα*. Thus the author of the Halle Grammar, to whom most of us are indebted for our elementary instruction, thinks he has simplified the business, when he advises us to derive all the tenses of the Pass. from the corresponding tenses of the Act. At least, it is not a more capricious mode of proceeding, to change, for the Fut. Pass. *ἔω* into *φθησομαι*, *ξω* into *χθησομαι*, and for the Aor. *ἔπα* into *φθηνη*, *ξα* into *χθηνη*, than, according to the common method, to

convert $\varphi\alpha$ into $\mu\mu\alpha\iota$, $\gamma\alpha$ into $\gamma\mu\alpha\iota$, and $\chi\alpha$ sometimes into $\mu\alpha\iota$ and sometimes into $\sigma\mu\alpha\iota$, in order to obtain the Perf. Pass. ; or, in order to arrive at the Aor. 1. Pass. of $\sigma\tau\acute{e}\varphi\omega$, to lead us through $\tilde{\epsilon}\sigma\tau\acute{e}\varphi\alpha$, $\tilde{\epsilon}\sigma\tau\acute{e}\varphi\alpha$, $\tilde{\epsilon}\sigma\tau\acute{e}\mu\mu\alpha\iota$, $\tilde{\epsilon}\sigma\tau\acute{e}\mu\mu\alpha\iota$, ($\tilde{\epsilon}\sigma\tau\acute{e}\mu\mu\alpha\iota$ - $\mathfrak{m}\eta\eta$) $\tilde{\epsilon}\sigma\tau\acute{e}\mu\mu\alpha\iota\mathfrak{m}\eta\eta$. When any method is so arbitrary, we may be assured that it has wandered far from the way which the language has pursued in its formation.

First of all, we cannot mistake the analogous formation of those tenses which are classed together in the “Tables” as primary and secondary tenses, $\tau\acute{e}\tau\acute{u}\varphi\alpha$ $\tilde{\epsilon}\tau\acute{e}\tau\acute{u}\varphi\alpha$, $\tau\acute{e}\sigma\tau\acute{e}\mu\mu\alpha\iota$, $\tau\acute{e}\sigma\tau\acute{e}\mu\mu\alpha\iota$, ($\tilde{\epsilon}\sigma\tau\acute{e}\mu\mu\alpha\iota$ - $\mathfrak{m}\eta\eta$) $\tilde{\epsilon}\sigma\tau\acute{e}\mu\mu\alpha\iota\mathfrak{m}\eta\eta$. Should this already appear capricious, to receive a doubtful Fut. $\dot{\alpha}\chi\acute{\delta}\sigma\omega$, in order to obtain $\tilde{\chi}\chi\acute{\delta}\sigma\alpha$, still it is a matter of indifference, in itself considered, whether we form $\tau\acute{u}\varphi\theta\eta\sigma\alpha$ from $\tilde{\epsilon}\tau\acute{u}\varphi\theta\eta$, or $\tilde{\epsilon}\tau\acute{u}\varphi\theta\eta$ from $\tau\acute{u}\varphi\theta\eta\sigma\alpha$, were it not necessary to render this mode of proceeding subservient to a more important end. Of this however more hereafter. What now concerns us is, to strike at the root of the old system of deduction, which renders even the primary tenses dependent on other forms, e. g. $\tau\acute{e}\tau\acute{u}\varphi\alpha$ on $\tilde{\epsilon}\tau\acute{u}\varphi\alpha$, $\tau\acute{e}\tau\acute{u}\mu\mu\alpha\iota$ on $\tau\acute{e}\tau\acute{u}\varphi\alpha$, $\tau\acute{u}\varphi\theta\eta\sigma\alpha$ through $\tilde{\epsilon}\tau\acute{u}\varphi\theta\eta$ on $\tau\acute{e}\tau\acute{u}\varphi\alpha$. Let us commence with the Perf. which Grammarians have begun to regard as a *finished* or *perfect present*.* (*Præsens perfectum*, $\tau\acute{e}\tau\acute{u}\varphi\alpha$, I have struck—just now.)

For the *unfinished* or *imperfect present*, (*Præsens imperfectum*), certain terminations were invented, Plur.— $\mu\mu\mu\iota$ — $\tau\tau\tau\iota$ — $\nu\nu\nu\iota$, and were subjoined to the root,—

$\varphi\ddot{\alpha}$	$\varphi\ddot{\alpha}\mu\mu\iota$	$\varphi\ddot{\alpha}\tau\tau\iota$	($\varphi\ddot{\alpha}\nu\nu\nu\iota$)	$\varphi\ddot{\alpha}\iota$ †
$\beta\ddot{\alpha}$	$\beta\ddot{\alpha}\mu\mu\iota$	$\beta\ddot{\alpha}\tau\tau\iota$	($\beta\ddot{\alpha}\nu\nu\nu\iota$)	$\beta\ddot{\alpha}\iota$
$\tau\lambda\ddot{\alpha}$	$\tau\lambda\ddot{\alpha}\mu\mu\iota$	$\tau\lambda\ddot{\alpha}\tau\tau\iota$	($\tau\lambda\ddot{\alpha}\nu\nu\nu\iota$)	$\tau\lambda\ddot{\alpha}\iota$

To denote that the present was *past* or *finished* (*Præs. perf.*) the reduplication was introduced into the three radical languages, ($\beta\epsilon\beta\ddot{\alpha}\mu\mu\iota$, *gégangen*, *cécidi*,) and thus originated the ground-forms of the Perf. which have been preserved entire, in the epic lan-

* Compare Hermann de emend. rat. Græc. Gramm. p. 186. Matthiæ ausf. Gramm. p. 685, and the ingenious dissertation “*de Temporibus et Modis verbi Græci*” by Ludolph Georg. Dissen, p. 5, seq. From this dissertation are borrowed the names of the tenses which are here employed.

† See § 5. 4. of the Tables. (Tr.)

guage. Single persons, the 3d for instance, have found their way into all the dialects.—

τετλάμεν	τετλάτε	(τετλάντσι)	τετλᾶσι
βεβᾶμεν	βεβᾶτε	(βεβᾶντσι)	βεβᾶσι
ἐσάμεν	ἐσάτε	(ἐσάντσι)	ἐσᾶσι

According to the same analogy

Imperf. (Præteritum imperfectum,) ἐβᾶμεν, ἐβᾶτε, ἐβᾶσιν, ἐτλάμεν, ἐτλᾶτε, ἐτλᾶσιν.

Plusqpf. (Præteritum perfectum) (ἐβεβᾶμεν, ἐβεβᾶτε, ἐβεβᾶσιν,) ἐτετλάμεν, ἐτετλᾶτε, ἐτετλᾶσιν, the former with an Aor. significance.

Such forms as ἐβέβαμεν were forbidden by the metre of the epic language, while ἐτέτλαμεν and βεβᾶσιν were admitted and retained. It seems inconsistent with the progressive formation of the language, and therefore arbitrary, to derive, as is done in the Grammars, τέτλαμεν, τέτλατε, τέτλᾶσι, by an unnecessary syncope, from τετλάμεν, τετλᾶτε, and these forms again, by syncope, from τετλήκαμεν, &c. thus regarding the *fullest* form as the original one.

The first short α in the 3 pers. Plur. as βεβᾶσι, μεμᾶσι, γεγᾶσι, is not derived from any syncopated form, but depends upon the same rule in the epic language, which permits δρᾶς to be lengthened into ὁρᾶς. Il. 7. 448. ἀσχαλᾶ into ἀσχαλά. Il. 2. 293. μᾶσθαι into μάσθαι. Od. 1. 39. or αἰτῶτο into αἰτιώτο. Il. 11. 654.

Add to this, that for the Sing., the terminations -α-ας-ε (from ἔα-ξας-ξε the original Perf. of εἰμί) were adopted, and we have the original conjugation of the Perf. Act. This has been retained in διώ, δείω, δείδω (root δι,) the verse and a regard for euphony, however, generally requiring the ε in δέδια to be lengthened into δείδια, as in δειδέχαται for δεδέχαται. Od. 7. 72.

Sing. 1.	δείδι	-	α	Il. 13. 481.
2.	δείδι	-	ας	Od. 18. 79.
3.	δείδι	-	ε	Il. 18. 34.
Plur. 1.	δείδι	-	μεν	Il. 9. 230.
2.	δείδι	-	τε	Il. 20. 366. as Imperat.
3.	δεδί	-	ασι	Il. 24. 663. for δεδιντσι

with the Ionic α for ε. Here ε remains in its simple form because the verse permits it. To this original conjugation of the Perf. (which in the Dual and Plur. is deficient in all the mood-

vowels, and for this reason follows the analogy of the conjugation in μι,) belong such forms of the Imperat. as κέκλαθι, τέτλαθι, τέθναθι, δείδιθι ;—of the Opt. as τεθναίην, τετλαίην, &c. (both their signification and the 3. pers. Plur. Ind. τεθνᾶσι which belongs to this class, forbid us to regard them as Aorists with the reduplication ;)—of the Infin. as τεθνάμεναι, τεθνάμεν, τεθνάναι, τετλάναι ;—of the Participles, as δεδιώς, δειδιότες, μεμαώς ;—as well as some single persons, such as Plusqpf. ἐπέπιθμεν, also ἴδμεν, εἰλήγλουθμεν. All these are forms in which the terminations merely are annexed to the root, increased by the reduplication. They cannot be explained by the abbreviation of the full form, e. g. τεθναθι shortened from τεθνηκε, τεθναίην from τεθνήκοιμι, at least not without the most violent and unnatural changes. e. g. δείδιμεν, by rejecting ο, ς, α, from δεδοίκαμεν.

It must already appear evident that in the formation of the Perf., the language has pursued its own free course, without rendering this tense dependent on the first Aorist. And why, indeed, in order to arrive at the original forms τεθναμεν, δείδιμεν, should we invent unheard of Aorists, ἔθνησα, ἔδισα (Homer has, it is true, ἔδδεισας, ἔδδεισε, ἔδδεισατε, ἔδδεισαν ; nothing however from ἔδισα, still less from ἔθνησα, which he and all the Greeks would have found intolerable by the side of ἔθανον)—why, I say, should we invent these strange Aorists, and proceed from these to unknown Perfects, such as δέδικα, and from these (e. g. from δειδίκαμεν,) remove the ςα which never existed, in order to arrive at the original and independent form δείδιμεν ? This last form, however, (deficient in the Mood-vowel,) altogether unconcerned about this formidable bulwark of etymology, is formed independently of any other tense, from the ground-form of the tense and the termination. If this mode of proceeding is unphilological in the case of δείδιμεν, δεδιώς, it is equally so in the case of τεθναμεν, μεμαώς, and others, for the formation is same. Beyond this, the language of Homer made but few advances in the further formation of the Perfect.

The α retained from the old Perf. ἔα, became the characteristic vowel of the Perf., (πειδ) πεποίθαμεν, πεποίθατε, (πληγ) πεπλήγαμεν, (φευγ) πεφεύγαμεν. It is evident that this form of the second Perf., as it is called, is derived from the Fut. 2. no more than δείδια from ἔδεισα and δεδίκα. In the *verba pura* a ς was

introduced,* to avoid the collision of vowels, as in οὐχέτι, μηχέτι. The final vowel of the root was now doubled before this χ , according to the general rule,* βεβά-ασι, βεβαχασι, βεβήχασι. In many verbs both forms are found, side by side, in different persons, τέθνηκε not τέθναε, τέθνασι not τέθνηχασι; also βεβάασι, βέβαμεν, βεβάως; and βέβηχας, βέβηκε; Plusqpf. βεβήχει.

These are the steps by which the epic language proceeded in the independent formation of the Perf. viz. the invention of the reduplication, τέτλαμεν; the introduction of the Mood-vowel α , πεφύγαμεν, and of the χ in the *verba pura*, τέθναε, τέθνηκα, τέθνας τέθνηκε, &c. The remaining peculiarities of this tense have been subsequently introduced. One of these is, the introduction of the χ in the *verba liquida*, and in a portion of the *verba muta*. Such forms as πέφαγκα, έσπαρκα, &c. are unknown in the epic language, much more so the attic forms, in which the χ suppresses the τ sound, e. g. πείθω πεπειδ-κα πέπεικα. The δέδοικα therefore of Homer is not to be derived from δείδω, but from the intermediate form δείω. As little claim to originality has the other form of the Perf. with the aspirated π and χ , e. g. τέτυφα, πέπλεχα. The aspirate was retained, it is true, where it was found in the root, as in τετευχώς, Od. 12. 423. from the root τευχ; so in τέτσηχα (root τρηχ.) τέτροφα (root τρεφ.) βέβρυχα (root βρυχ.). But an aspirate in the Perf., assumed independently of the root, is utterly unknown in Homer. A multitude of perfects are found, such as κέκοπα, τέτριγα, πέπληγα, σέσηπα, πέφρικα, πέφευγα, &c. which afforded an opportunity for such an aspirate, but no where is any trace of such a form as τέτυφα for τέτυπα; a satisfactory proof, that those aspirated Perfects were first introduced during the subsequent progress of the language. The first traces of them are met with in Herodotus. We have, then, five steps by which the language has proceeded gradually in the formation of this tense. The forms δείδιμεν, πεποίθαμεν, βεβήχαμεν, τετύφαμεν, πεπείκαμεν, may serve to indicate these steps. Those, however, who derive the 3d, 4th, and 5th of these forms, from the Aor. 1., and the 2d from the Fut. 2., and, for the 1st, avail themselves of *syncope*, will do well to reflect, whether they are not pursuing a course, directly contrary to that which analogy points out in the formation of language.

* See § 10. of the Tables: (Tr.)

Having ascertained the formation of the Perf. to be independent of the other tenses, and the primary tenses of the Act. standing thus on their own foundation, it will not be difficult to prove the same in respect to the primary tenses of the Pass. It has been usual to derive the Perf. Pass. from the Perf. Act., the Aor. 1. Pass. from the 3 pers. Sing. of the Perf. Pass., and the Fut. 1. Pass. from the Aor. 1.

The reduplication, which is common to the Perf. Act. and Pass., can furnish no satisfactory evidence that the one is derived from the other. For admitting that this sign was invented to denote the *completion* of a portion of time, we should naturally expect to find it wherever this idea prevails. In conformity with its original use, we meet with it to denote a *completed* future, *τύφομαι*, *τετύφομαι*. With regard to the Perf. Act. and Pass., the radical vowels are not unfrequently altogether different; e. g. Perf. Act. *τέτευχα*, Pass. *τέτυγμαι*; Perf. Act. *τέτροφα*, Pass. *τέτραμμαι*; *κέκλοφα*, *κέκλεμμαι*; *ἔστειχα*, *ἔστιγμαι*; *βέβηκα*, *βέβαμαι*; *ἐνήνεγμαι*, *ἐνήνεγμαι*. Add to this, that frequently the Perfects Act., from which the Perfects Pass. are derived, are arbitrarily assumed, e. g. *πέπυκα* (from *πεύθω*) in order to form *πέπυσμαι*; *ἥιχα* (from *εἴκω*) to form *ἥγμαι*; and we are constrained to acknowledge that the Perf. Pass. like the Perf. Act., is not dependent on any other tense for its formation. This assertion receives the fullest confirmation from the circumstance, that even in Homer we find this aspirated form in the Perf. Pass., which, in the Act. we meet with first in Herodotus; e. g. *ἐπιτετράφαται* from *ἐπιτρέπω*, Il. 2. 25, *ῳ λαοὶ τ’ ἐπιτετράφαται καὶ τόσσα μέμηλε*; and Il. 11. 26, *κυάνεοι δὲ δράκοντες ὀρωρέχατο προτὶ δειρήν*. It is, we presume, sufficiently apparent, that such forms are not derived from the much younger aspirated Perf. Act., but, together with this, immediately from the root; e. g. *τραπ*, (*τράπω* is found in Herodotus,) *τετραπνται*, *τετράπται*, *τετράφαται*.

Who, then, would not delight to follow the course of the language itself, which, from the root *κορυ* (comp. *κόρυς κόρυδ-ος*) forms *κεκορυθμένος*, from *μορυχ* in *μορύσσω*, (comp. *μόρυχος*) *μεμορυχμένος*; from *φραδ*, *πεφραδμένος*; *καδ*, *κεκαδμένος*; *λεγ*, *λέλεγμαι*; *φλεγ*, *πέφλεγμαι*, &c. ? or, as is usual, changes the *τ* sound into *σ*, as in *ἴδμεν*, later form *ἴσμεν*; and thus from *πειδ* produces *πέπεισμαι*; from *λαδ*, *λέλασμαι*; *πυδ*, *πέπυσμαι*; &c. ? But if

any one should prefer to pursue this *κεκόρυθμαι* through *κορύσω*, *κορύσω*, *ἐκόρυσα*, *κεκόρυκα*, *κεκόρυμαι*; and *πέπυσμαι* through *πεύσω*, *πεύσω*, *ἐπευσα*, *πέπευκα*, *πέπυκα* and *πέπυμαι*; as the Platonic sophist chases his *ὄντως ὃν* through fire, air, earth, and water, without discovering the absurdity; on him we might justly impose the task, of collecting the necessary number of epic Perfects Act. with their Aspirates and Kappas, in order to derive from them, according to his beloved method, such perfects as the following, and the forms derived from them, which occur in innumerable instances in Homer and Hesiod, viz. *κεκάλυμμαι*, *κεχάρισμαι*, *λέλειμμαι*, *λέλεγμαι*, *μέμιγμαι*, *νένιμμαι*, *πεπάλαγμαι*, *πέπυσμαι*, *πέφαμμαι*, *πέφυγμαι*, *πεφύλαγμαι*, *τέτραμμαι*, *τέταλμαι*, *τέτυμμαι*, &c.

Every person of discernment must recognise the merits of our present Grammarians, and pay them the homage which is due. Had they, however, thought sufficiently for themselves, they would not have regarded that as sacred, which has not yet been banished from the more unskilful labours of their older brethren. Pride or weakness alone can delight in charging with presumption and rashness, one who is endeavouring to extirpate some of the old thorns and briars from a field, which still is not susceptible of cultivation enough, to produce the desired fruit. Besides, in all this, we have not considered what possible sense there can be in saying, that *φα* is changed into *μμαι*, *κα* into *μαι* and sometimes into *σμαι*. From *φα* we cannot form *μμαι*, or from *κα*, *μαι*; still less *σμαι*. Is nothing more intended however than this, that *μαι* is annexed to the root in place of *κα*, then why not represent the matter as it really is, that we may understand the nature of the formation, viz. that this *μαι*, the termination of the primary tenses, is subjoined to the root, in the Præs. with the mood-vowel, and in the Perf. without a mood-vowel? *φύγ-ο-μαι*, *πέφευγ-μαι*.

We proceed now to the derivation of the Aor. 1. Pass. from the 3 pers. Sing. of the Perf., the most unintelligible of all. Buttmann has already abandoned it. Had this tense been derived from the 3 pers. Dual Plusqpf. *ἐτετύφθην*, it would have been, to say the least, very convenient; for, by dropping *ετ*, we obtain the desired form. But what contrivances are necessary to arrive at *τέτραπται* from *τρέπω*! And what form have we then obtained analogous to that of the Aor.? By all these contrivances, we obtain *τετραπται*, which, piece by piece, must be moulded into

the new form ε-τρε-φ-θην. In both these forms of the Perf., viz. Act. and Pass., the same analogy frequently obtains, (πέφανται, ἐφάνθην,) for which a sufficient reason can be given. But this analogy is by no means universal; e. g. κέχριται has ἐκρίθην and also ἐκρίνθην; κέκλιμαι, ἐκλίθην and ἐκλίνθην; πέπαυται, ἐπαύσθην; μέμνηται, ἐμνήσθην; κέχρηται, ἐχρήσθην. Such Aor. forms as these, much more however εὐρέθην usually derived from εὐρηται, ἐπηνέθην from ἐπήνηται, γέρεθην from γέρηται, and especially, ἐρρέθην from εἴρηται, demonstrate fully the independent formation of this Pass. tense also. Its internal structure will make this still more obvious. Compare

ἐτύφθην	τυφθείην	τυφθείς
ἔθην	θείην	θείς with
ἔδων	δοίην	δούς
ἔστην	σταίην	στάς

and we see most clearly, that the ground-form of the tense, in ἐτύφθην, as also in τυφθήσομαι, is not concealed in τέτυπται, the 3 pers. Sing. of a different tense, but that it is τυφθείς; e. g. πλεχθήσομαι, ground-form πλεχθείς; φιληθήσομαι, φιληθείς.*

Admitting that the future signification was already denoted by the intervention of a σ, πλεχ-ο-μαι, πλεχ-σο-μαι, πλέξομαι, the intermediate member θείς was then introduced, between the σ and the root, by one of those arrangements, so frequent in the Greek, which gave birth to so many ground-forms; e. g. πλέχομαι, πλεχθομαι, πλεχ-θε-σομαι, πλεχθήσομαι.* At the same time, from the root thus lengthened πλεχ, πλεχθε, πλεχθείς; τυπ, τυφθε, τυφθείς, an Aor. was formed without the characteristic vowel, (§ 38,) ἐπλέχθην, ἐτύφθην. The same may be said of τυπήσομαι, ground-form τυπε. Thus the steps by which all the forms were gradually obtained are obvious.

1. τυπ. gave birth to ἐτυπον ἐτυπόμην, τέτυπα ἐτετύπειν, (later forms τέτυφα, ἐτετύφειν,) τε-τυπ-μαι, τέτυμμαι ἐτε-τύμμην.
2. τυπτ. τυπ strengthened by τ, τύπτω ἐτυπτον, τύπτομαι ἐτυπ-τόμην.

* The last vowel of the root, ε, is usually doubled when a consonant immediately succeeds. See § 10. (Tr.)

3. *τυπε.* *τυπ* with *ε*, *ἐτύπην*, *τυπέω* *τυπέομαι*.
4. *τυψ.* *τυπ* with *σ*, *τύψω* *ἔτυψα*, *τύψομαι* *ετύψάμην* *τετύψω* *μαι*.
5. *τυπησ.* *τυπε* with *σ*, *τυπήσομαι*.
6. *τυφηε.* *τυπε* with *η* before *ε*, *ετύφηην*.
7. *τυφηησ.* *τυπησ* with *η* before *ε*, *τυφηήσομαι*.

We may regard it, therefore, as established, that the old deduction-theory is untenable as to its fundamental principles; that the resemblance between the forms can be explained only by tracing them to one common root; and, consequently, that other considerations must decide concerning the formation of the tenses.

At the very first view, a diversity of ground-forms present themselves for this purpose; e. g. *τυπ*, *τυπε*, *τυφηε*, &c. We need only subjoin certain terminations to these ground-forms, e. g. *τύπω*, *τυπέω*, *τυφηέω*, &c. and we find ourselves unexpectedly ushered into the fanciful theory of Hemsterhuys, Valkenaer, and Lennep, who have, unfortunately, obscured what was true and useful in their principles, by an unskilful and arbitrary application of them.

A little more reflection, however, will convince us, that the forms, collectively, rest upon a twofold root; e. g. *ἐφανόμην*, *ἐφανόμην*; *φαν*, *φαν*: *λείπομαι*, *ελιπόμην*; *λειπ*, *λιπ*: *ἀγγέλλω*, *ἄγγελον*; *ἀγγέλλ*, *ἀγγελ*: a long root, *λειπ*, *φαν*, *ἀγγέλλ*, which is shortened to form certain tenses, *φαν*, *λιπ*, *ἀγγελ*. Thus, we obtain two classes of ground-forms, which, in some cases, undergo various changes in their vowels, e. g. *τειν*, *τεν*, *ταν*, *τον*; in others, are increased by additional letters; e. g. *λειπ*, *λειψ*, *λειφηε*, *λειφηησ*; and *λιπ*, *λιπε*, *λιπησ*.

These are the observations, which have induced us to give a new shape to the whole business of the formation of the tenses. In unfolding the method itself, these principles may, perhaps, receive some modification or assume a different form. But no one can be surprised at this, who realises the difference between investigation and instruction; each of which must pursue a peculiar course, leaving the synthesis, which the business of instruction calls to its aid, to harmonize, at the close, with the analysis obtained by investigation. The grand aim, however, of the business of instruction, must be, to establish the independence of every form, and to communicate the clearest views, on this subject,

which can be obtained by an accurate discrimination of the forms, and a knowledge of their constituent parts.

To accomplish this, without perplexing the learner by a multiplicity of forms, it was necessary, first, to deduce from the root the first person only of every tense in the Ind. mood. Every first person of the Ind. is then considered as composed of two parts only, (augment excluded,) e. g. $\lambda\varepsilon\iota\varphi\chi\eta\sigma\omega\alpha\iota$, of $\lambda\varepsilon\iota\varphi$ and $\chi\eta\sigma\omega\alpha\iota$; and it is reserved for future instruction to expose the more intimate organization of the form. To facilitate, however, the business in this stage, let the given classification of the tenses be tentatively considered, and the terminations of the Futures and Aorists be classed in their proper order: Act. $\varepsilon\omega$, $\omega\upsilon$; $\sigma\omega$, $\sigma\alpha$; Pass. $\eta\sigma\omega\alpha\iota$, $\eta\eta$; $\chi\eta\sigma\omega\alpha\iota$, $\chi\eta\eta$; Mid. $\varepsilon\omega\alpha\iota$, $\omega\mu\eta\eta$; $\sigma\omega\alpha\iota$, $\sigma\alpha\mu\eta\eta$. In this manner, every termination will be readily annexed to its tense, and the whole doctrine of the formation of the tenses, will be soon comprehended and easily retained. Previously to entering on the Paradigm, we have explained what we mean by the *ground-form* of the tense, the *mood-vowel* and the *termination*; $\tau\acute{\nu}\pi\tau\text{-}\alpha\text{-}\mu\alpha\iota$, $\acute{\varepsilon}\tau\pi\text{-}\dot{\alpha}\text{-}\mu\eta\eta$, $\tau\acute{\nu}\psi\text{-}\alpha\text{-}\mu\alpha\iota$. After this, the personal terminations of the primary and secondary tenses, and of the Imperative mood, are particularly enumerated. When the learner has a clear view of the constituent parts, and can analyse such a form as $\lambda\varepsilon\iota\varphi\chi\eta\sigma\omega\alpha\iota\sigma\chi\eta\eta$ into $\lambda\varepsilon\iota\varphi\chi\eta\sigma\text{-}\alpha\text{-}\sigma\chi\eta\eta$, as well as put these together again, to reproduce the form, he may proceed with the minutest parts of the classification or conjugation. The labour is not great. The whole formation of the Passive, or of the verbs in $\mu\iota$, can be explained in an hour; and then, the different persons in each mood, are easily and deeply imprinted on the memory. To form synthetically the several persons, is especially useful for acquiring skill in the management of the forms. For example, let the Aor. 2. Mid. Subj. 3 pers. Plur. of $\lambda\varepsilon\iota\pi\omega$, be required. The learner is directed to give the form from the short root and $-\omega\mu\eta\eta$; and, aware that from $\acute{\varepsilon}\lambda\pi\acute{\omega}\mu\eta\eta$, nothing remains, for the other moods, except the short root $\lambda\pi$, he subjoins, first the mood-vowel ω , and then the termination of the 3 person Plur. $\nu\tau\alpha\iota$, and gives immediately $\lambda\pi\omega\nu\tau\alpha\iota$. In the same manner, he forms $\chi\omega\nu\tau\alpha\iota$, $\chi\omega\nu\tau\alpha\iota$, $\chi\sigma\chi\omega\nu\tau\alpha\iota$, &c. as far as we please to extend the synthesis. In a similar manner, every form which presents itself in reading, will be recognised by the several characteristics

which it contains, and not by means of some other form, with which it is classed in the Paradigm. By resolving into its separate parts the form *χρυσώσωνται*, *νται* with ω indicates the subjunctive, σ the Aor., and the form can no longer remain a matter of doubt. After separating *νται*, ω , σ , the final ω (doubled before the consonant σ) is resolved, and we obtain the root *χρυσο*. The language seems evidently to demand such a treatment in regard to the forms, and I shall waive for the future, any controversy concerning the adaptation of the method to the business of instruction, leaving the issue of the experiment to decide upon this point.

PREFACE

TO THE EDITION OF 1813.

WHILE we have been engaged in further developing the principles here exhibited, by the assistance of such additional light, as constant experience in the business of instruction, and further observation, have afforded, and have endeavoured to present them in the elementary portions of our Grammar, a new edition of the present work has been demanded. After the publication of the Grammar, here alluded to, a new edition of the “*Tables*” might seem altogether superfluous. The object of the Grammar, however, is not to deprive its predecessor of its long asserted rights ; —we shall be contented to see both together instrumental in cultivating the minds of youth. This method has been introduced and used, even where the Greek is taught from elementary books, very different from our Grammar. Such may be the case for the future also, although there is some inconvenience attending it. Besides being retained where our work on Grammar is denied admission, this method may afford pleasure to those, who prefer a distinct tabular view of a subject somewhat confused, to a treatment of it, involved in the midst of other discussions. Finally, that in this edition, much has been rendered more consistent with the views contained in the Grammar, and, as is hoped, considerably improved, needs of course no excuse on our part. Neglect on this score would have justly exposed us to censure.

PREPARATORY OBSERVATIONS.

1. OF THE VOWELS AND CONSONANTS.

ALPHABET.

NAME.	FIGURE.	PRONUNC.	NAME.	FIGURE.	PRONUNC.
Alpha	A.	α . a and aa*	Ny	N.	n
Beta	B.	β . b	Xi	Ξ .	ξ . ks
Gamma	Γ .	γ . g	Omekron	O.	\circ
Delta	Δ .	δ . d	Pi	Π .	p
Epsilon	E.	ϵ . \check{e}	Rho	P.	ϱ . r
Stigma	$\Sigma\tau$.	ς . st	Sigma	Σ .	σ . ς . s.
Sdelta	Z.	ζ . sd	Tau	T.	τ . t
Eta	H.	η . ee*	Ypsilon	Υ .	y & yy*
Theta	Θ .	ϑ . th	Phi	Φ .	φ . ph
Iota	I.	ι . i and ii*	Chi	X.	χ . ch
Kappa	K.	κ . k	Psi	Ψ .	ψ . ps
Lambda	Λ .	λ . l	Omega	Ω .	ω . oo
My	M.	μ . m			

The letters are not arranged in any natural order, but stand as they have been put together by custom and accident. For reasons which are presently stated, we may class together, ϵ , η , \circ , ω . α , i , u . π , β , φ , $\dot{\psi}$. χ , γ , χ , ξ . τ , δ , ϑ . σ , ς , ζ . λ , μ , v , ϱ .

* It may be well to observe, that the sound of α , intended by the author, is that of our *a* in *father*; of ϵ and η , that of the German *e*, or English *a* in *fate*, ϵ and η differing only in length; of i , that of the English *e* in *see*; of v , that of the German *ue*, or the French *u*, with somewhat more of the English *e* sound. Hence he writes *My*, *Ny*, (for *Mv*, *Nv*,) and gives the sound of v , by the German *y*.

OF THE VOWELS.

§ 1. *Vowels with one simple sound. Vocalis brevis, longa, antecps, explained.*

1. Simple vowels are ε, ο, α, ι, υ. When repeated, εε, οο, αα, ιι, υυ, they are written only once. We may distinguish them, however, for the present, by a stroke above ε, ο, α, ι, υ.

NOTE 1. Double ε is written η ; double ο, ω. Thus ε and ο have their own appropriate signs, and are always written η, ω. For α, ι, υ, however, there are no appropriate signs.

2. The simple vowels are called *short*, (*breves*) ; when doubled, *long* (*longæ*). Therefore

The short vowels are ε, ο, α, ι, υ.

The long vowels are η, ω, ḥ, ṫ, ṭ.

Thus α, ι, υ, serve to denote both their long and short sounds, and are called, on this account, *anticipites*, i. e. having a twofold use, as denoting both the long and the short sounds ; so that they appear in one word long, in another short.

General view. ε, ο, doubled, give η, ω. α, ι, υ, give ḥ, ṫ, ṭ. Breves ε, ο ; longæ η, ω ; anticipites α, ι, υ.

NOTE 2. α, ι, υ, are not therefore doubtful vowels, concerning

ε, ο, υ, ω, it will be seen, are denominated ε-ψιλον, ο-μικρον, υ-ψιλον, ω-μεγα. In regard to ο-μικρον and ω-μεγα, the reason is obvious. ε and υ were, originally, it is probable, aspirates, or characters to denote such. Vid. Buttmann, Ausf. Gr. p. 11. When used as vowels they were, for distinction's sake, denominated ε-ψιλον, υ-ψιλον.

The sources of testimony in regard to the sounds of the Greek and Roman letters are,

1. The manner of writing Greek names by the Romans, and Roman names by the Greeks : viz. *Epicurus* for Επικουρος. Κικερων for *Cicero*.
2. Comparison of the Latin with the modern languages of Europe derived from it ; viz. the French, Italian, Spanish, Portuguese.
3. Allusions in the classics to the sounds made by particular animals.
4. Interchange of certain letters for each other.

Among the modes of pronouncing the Greek in modern times, two principally are distinguished ; viz. the *Erasmian* and *Reuchlinian*, so called from their respective advocates, *Erasmus* and *Reuchlin*. The *Erasmian* follows the analogy of the modern European languages ; the *Reuchlinian*, the pronunciation in vogue in modern Greece. (Tr.)

which it may be doubted, whether, in a certain word, they are long or short; or which might be, in the same word, and at the same time, both long and short: or which waver between long and short: but they are vowel-signs of a twofold nature or use, i. e. the same signs serve to denote the single and the repeated sounds.

NOTE 3. The long vowels have no other origin than the duplication of the short ones. For $\chi\iota\tau\sigma$, $\varepsilon\acute{\varepsilon}\rho\epsilon\tau\sigma$, $\delta\acute{\varepsilon}\acute{\varepsilon}\lambda\sigma$, $\ddot{\sigma}\sigma\alpha\sigma$, $\chi\mu\sigma\ddot{\sigma}\sigma\omega$, write $\chi\iota\sigma$, $\varepsilon\acute{\varepsilon}\rho\epsilon\sigma$, $\delta\acute{\varepsilon}\lambda\sigma$, $\ddot{\sigma}\sigma\alpha\sigma$, $\chi\mu\sigma\ddot{\sigma}\sigma\omega$. If the same sound occurs by the side of a vowel already long, it is received into this, and forms one sound, e. g. $\chi\mu\sigma\ddot{\sigma}\sigma\omega$ $\chi\mu\sigma\ddot{\sigma}\sigma\omega$, $\varphi\acute{\iota}\lambda\acute{\iota}\sigma\tau\alpha\iota$ $\varphi\acute{\iota}\lambda\acute{\iota}\sigma\tau\alpha\iota$.

NOTE 4. The sounds of ι , υ , being formed by the palate and lips, in the *front* part of the mouth, may be denominated *front* vowels. Those of α , ε , ω , being formed by the organs in the *back* part of the mouth, may be called *back*-vowels.

§ 2. *Vowels with two coalescing sounds, (Diphthongs); their origin.*

Diphthongs are formed when a back-vowel, (α , ε , ω) unites itself in utterance, with a front-vowel, (ι , υ ,) producing one sound. Thus,

ε	$\varepsilon\iota$	$\varepsilon\upsilon$	η	$\eta\iota$	$\eta\upsilon$
α	$\alpha\iota$	$\alpha\upsilon$	ω	$\omega\iota$	$\omega\upsilon$
$\ddot{\alpha}$	$\ddot{\alpha}\iota$	$\ddot{\alpha}\upsilon$	$\ddot{\alpha}$	$\ddot{\alpha}\iota$	$\ddot{\alpha}\upsilon$

NOTE 1. The iota behind the long vowel is usually placed as a point underneath, (iota subscriptum.) Thus $\eta\iota$, $\omega\iota$, $\ddot{\alpha}\iota$; not $\eta\iota$, $\omega\iota$, $\ddot{\alpha}\iota$.

NOTE 2. υ also is found as a diphthong; but the ι was (in this case,) originally pronounced with an aspirate similar to W , (di-gamma Aeolicum); e. g. $\nu\acute{\iota}\sigma$ was pronounced *whios*; $\mu\acute{\iota}\mu\alpha\acute{\iota}\alpha$, *memawhia*; $\upsilon\iota$, consequently, was not, properly speaking, a Diphthong.

NOTE 3. In pronunciation, ω commonly takes the place of $\alpha\iota$, and η the place of $\varepsilon\iota$ and $\alpha\iota$. H , consequently, has a twofold sound; that of long $\ddot{\alpha}$, and of α , according as it proceeds from a double ε , or from $\varepsilon\iota$ and $\alpha\iota$. In $\varphi\acute{\iota}\lambda\acute{\iota}\sigma\tau\alpha\iota$, from $\varphi\acute{\iota}\lambda\acute{\iota}\sigma\tau\alpha\iota$, it has a clear sound; in $\varphi\eta\mu\acute{\iota}$ and $\dot{\eta}\nu$, from $\varphi\acute{\iota}\alpha\mu\acute{\iota}$ and $\dot{\varepsilon}\acute{\alpha}\nu$, the sound is more obscure.

NOTE. 4. ε has a sound between \mathfrak{s} and \mathfrak{i} ; and \mathfrak{ou} has the sound of an obscure \mathfrak{o} , which is lost in the \mathfrak{u} . Hence when ε and \mathfrak{o} are protracted in pronouncing, ε and \mathfrak{ou} are frequently obtained. We must accustom ourselves here, at once, to distinguish between the \mathfrak{s} and \mathfrak{o} , protracted in ε and \mathfrak{ou} , and the duplication of these vowels, η and ω .

OF THE CONSONANTS.

§ 3. *Kindred Consonants. Relation between the sounds of Π, Κ, Τ. Rules for their changes.*

Among the Consonants are related, as to their sounds,

1. Π, Β, Φ. π , with a gentle h , or breathing, becomes β ; and π and β pronounced with the strong aspirate, become φ .

2. Κ, Γ, Χ. κ and γ , with the strong aspirate, become χ .

3. Τ, Δ, Θ. τ and δ , with the strong aspirate, become ϑ .

Thus,

Π. π . β . φ .

Of these consonants, π κ τ are uttered without any perceptible breathing,

Κ. κ . γ . χ .

and are, therefore, called *Tenues*. Φ χ

Τ. τ . δ . ϑ .

and are, therefore, called *Tenues*. Φ χ

are the most strongly aspirated, for which reason they are called *Aspiratae*. Between these two classes, as to the strength of the aspirate, are found β γ δ , and are denominated *Mediae*. The *Tenues*, *Mediae*, and *Aspiratae*, have therefore, among themselves, in their respective classes, an equal strength of aspirate.

Tenues	$\overset{1}{\pi}$	$\overset{1}{\kappa}$	$\overset{1}{\tau}$
Mediae	$\overset{2}{\beta}$	$\overset{2}{\gamma}$	$\overset{2}{\delta}$
Aspiratae	$\overset{3}{\varphi}$	$\overset{3}{\chi}$	$\overset{3}{\vartheta}$

All the nine together are called *Mutes*, (*Mutæ*), and we must accustom ourselves to regard them in a twofold light: first as related in sound, Π, Κ, Τ-sounds; and then in respect to the strength with which they are aspirated, *Tenues*, *Mediae*, *Aspiratae*.

NOTE 1. When one of the Π or Κ-class, precedes one of the Τ-class, the former must be of equal strength with the latter, in respect to the aspirate. Thus, not $\lambda\varepsilon\lambda\gamma\tau\alpha\iota$,* but $\lambda\varepsilon\lambda\gamma\overset{21}{\kappa}\alpha\iota$; not

* $\lambda\gamma\omega$ makes in the perf. pass. $\lambda\varepsilon\lambda\gamma\mu\alpha\iota$, $\lambda\varepsilon\lambda\gamma\sigma\alpha\iota$, $\lambda\varepsilon\lambda\gamma\tau\alpha\iota$; but γ being

τετρίβται, but τετρίπται ; not βεβρεχται, but βεβρέχται ; not γεγραφται,
but γεγραπται ; not ραπδος, but ραβδος ; not επλεκδην, but επλεχδην ;
not ελειπδην, but ελειφδην ; not ετριβδην, but ετριφδην, &c.

NOTE 2. Of two separated aspirates, in two adjoining syllables,* the first is changed into its Tenuis ; e. g. πεφιληκα, not φε-
φιληκα ; κεχρυσωκα, not χεχρυσωκα ; τριχος not θριχος.†

§ 4. *The Π, Κ and Τ-sounds, before σ and μ. Double consonants. Semivowels. Pronunciation of some vowels.*

1. A σ, immediately preceded by one of the π-sounds, gives birth to a ψ, which contains, therefore, πσ, or βσ, or φσ. For βλεπσω, τριβσω, γραφσω, write βλέψω, τρίψω, γράψω.

2. From σ, immediately preceded by a κ-sound, proceeds a ξ, which contains, therefore, κσ, or γσ, or χσ. For πλεκσω, λεγσω, βρεχσω, write πλέξω, λέξω, βρέξω.

3. When a τ-sound comes before a σ, it is rejected. For ἀνυτσω, ἐρειδσω, πειδσω, write ἀνύσω, ἐρείσω, πείσω.

NOTE 1. For this reason, ψ and ξ are called *double-consonants*. Further ; ζ is the sign for σδ, and ε for στ, and may also be reckoned among the double consonants.

Observe also the gliding pronunciation of λ, μ, ν, γ, which, on this account, are denominated *Liquids*, (*Liquidæ*,) and *Semivowels*, (*Semivocales*;) and, in the paradigm, form a distinct class of verbs.

4. A π-sound, before a μ, is changed into μ. For τετριμαι, ‡ τετριβμαι, γεγραφμαι, write τέτριμμαι, τέτριβμαι, γέγραφμαι.

one of the κ-sounds, and being immediately followed by τ, the γ, which is a middle mute, must be changed into κ which is the corresponding *smooth* : thus,

λε-λεκ-ται. So of the other examples. To these may be added επιγραφδην—³² επιγραβδην ; τριβδησομαι—²³ τριφδησομαι ; οκδοσ—³³ ογδοσ ; λευδησομαι—λεχδησομαι.

Exception. εε the preposition, in composition, as εκ-θεω, εκ-διδωσ. (Tr.)

* Occasioned by the reduplication, in the formation of the perfect tense. (Tr.)

† If the aspirate, however, is removed, the θ is restored, τρεψω—θρεψω, τρι-
χος—θριξι. (Tr.)

‡ τυπ- τε-τυπ-μαι perf. pass. τε-τυμ-μαι

τριβ- τε-τριβ-μαι τε-τριμ-μαι

γραφ- γε-γραφ-μαι γε-γραμ-μαι. (Tr.)

5. A κ -sound, before a μ , is changed into γ . For $\pi\epsilon\pi\lambda\epsilon\chi\mu\alpha i$, $\beta\epsilon\beta\gamma\epsilon\chi\mu\alpha i$, write $\pi\acute{\epsilon}\pi\lambda\epsilon\gamma\mu\alpha i$, $\beta\acute{\epsilon}\beta\gamma\epsilon\gamma\mu\alpha i$: $\lambda\acute{\epsilon}\lambda\epsilon\gamma\mu\alpha i$, from $\lambda\acute{\epsilon}\gamma\omega$, remains, of course, unaltered.

6. A τ -sound, before a μ , is changed into σ . For $\eta\gamma\epsilon\tau\mu\alpha i$, $\eta\gamma\epsilon\iota\mu\alpha i$, write $\eta\gamma\epsilon\sigma\mu\alpha i$, $\eta\gamma\epsilon\iota\sigma\mu\alpha i$, $\pi\acute{\epsilon}\pi\epsilon\iota\sigma\mu\alpha i$.

NOTE 2. A τ -sound, before another τ -sound, is changed into σ . For $\pi\acute{\epsilon}\pi\epsilon\iota\mu\alpha i$, $\acute{\epsilon}\phi\epsilon\iota\mu\alpha i$, write $\pi\acute{\epsilon}\pi\epsilon\iota\sigma\mu\alpha i$, $\acute{\epsilon}\phi\epsilon\iota\sigma\mu\alpha i$.

NOTE 3. N before the π -sounds, also before ψ and before μ , is pronounced like μ ; but, before the κ -sounds, and before ξ , like γ ; (properly like *ng* in *hang*.) e. g. $\tau\omega\pi\acute{\epsilon}\mu\epsilon\mu\omega\mu\alpha i$ and $\tau\omega\pi\acute{\epsilon}\xi\epsilon\mu\alpha i$ should be pronounced, *tom polemong kai taem machaem pheugein*. The ancient Greeks wrote also, $\tau\omega\mu\pi\acute{\epsilon}\mu\epsilon\mu\omega\mu\alpha i$ and $\tau\omega\mu\pi\acute{\epsilon}\xi\epsilon\mu\alpha i$. In the middle of certain words, the μ and γ are still written: not $\lambda\alpha\mu\cdot\beta\alpha\mu\omega$, $\lambda\mu\cdot\mu\alpha\omega$, $\pi\epsilon\mu\alpha\mu\omega$, $\pi\epsilon\mu\alpha\mu\omega$, $\tau\omega\mu\cdot\chi\alpha\mu\omega$, $\tau\omega\mu\cdot\chi\alpha\mu\omega$; but $\lambda\alpha\mu\beta\alpha\mu\omega$, $\lambda\mu\mu\alpha\mu\omega$, $\pi\acute{\epsilon}\mu\alpha\mu\omega$, $\pi\acute{\epsilon}\mu\alpha\mu\omega$, $\tau\omega\mu\chi\alpha\mu\omega$, $\tau\omega\mu\chi\alpha\mu\omega$.

2. OF SYLLABLES AND ROOTS.

OF SYLLABLES.

§ 5. *Origin and extent of Syllables. Multiplicity of Consonants avoided.*

1. A syllable is formed when a vowel is uttered alone, or together with a consonant; e. g. $\epsilon\cdot\gamma\omega$, $\sigma\omega\cdot\omega$, $\epsilon\cdot\lambda\epsilon\iota\cdot\pi\epsilon$.

NOTE 1. The vowel may have a consonant both before and after it; and after it, even a double consonant; e. g. $\mu\eta\eta$, $\gamma\omega\omega$, $\tau\omega\psi\omega$, $\chi\omega\cdot\varrho\alpha\xi$. When two other consonants, i. e. not forming a double consonant, come after the vowel, a final vowel has generally been dropped; e. g. $\omega\varrho\sigma$ is $\ddot{\omega}\sigma\epsilon$ — $\ddot{\omega}\sigma\cdot\sigma\epsilon$.

NOTE 2. The vowel of the syllable, besides a single consonant preceding it, may take also another consonant, viz. a Mute or a Liquid; e. g. $\sigma\kappa\alpha\iota\cdot\omega$, $\delta\varrho\tilde{\alpha}\omega$, $\tilde{\chi}\varrho\tilde{\alpha}\xi$. Sometimes a σ followed by a Mute with a Liquid, commences the syllable; e. g. $\sigma\chi\lambda\eta\varrho\omega$, $\sigma\pi\lambda\tilde{\alpha}\omega$, $\sigma\varphi\varrho\alpha\iota\omega$, $\sigma\tau\varrho\omega\tau\omega$, $\sigma\tau\varrho\alpha\tau\omega$.

NOTE 3. Hence we may determine the proper mode of divid-

ing the syllables. This must be so regulated that no syllable close with two consonants; e. g. πολ-λα, τα, δει-να, κου-δεν, ἀν-δρων, δει-νο-τε-ρον, πε-λει. Consonants which can commence a word, remain together in the division of the syllables; e. g. ἄσ-τρωτος, ἄ-στρω-τος; Λσκληπίος, Α-σκλη-πι-ός.

2. N before σ is rejected. For αιωνι, write αιῶσι; for δαιμονι, δαιμοσι.*

3. Σ coming between two consonants is dropped. For πεπλεκθον, write πεπλεκθον, and according to § 3. 1. πεπλεχθον.† For γεγραφθαι, write γεγράφθαι.

4. When αυ together with a τ-sound, standing before σ, are rejected, the remaining short vowel is lengthened, viz. ε into ει, and ο into ου. The doubtful vowels, however, α, ι, υ, are doubled, e. g. ἄ, ι, υ; η and ω remain the same. For σπενδσω, τυπτοντσι, τετυφαντσι, δεικνυντσι, write σπείσω, τύπτουσι, τετύφασι, δεικνύσι; τυπ-τωντσι becomes τύπτωσι.‡

§ 6. Long and short syllables. Long syllables changed into short ones.

Whatever precedes the vowel, is not regarded, in the measure of a syllable; but solely the vowel, and the consonants which immediately follow it. Thus, in σκληρίς, σκλ are not attended to in measuring the syllable σκλη, because they precede the vowel η.

1. A syllable is *short*, when its vowel is a simple or short one, e. g. ε, ο, α, ι, υ, and is followed by one single consonant at the utmost; e. g. ε-λι-πον, ο-θεν, ο, πο-λυ-φα-τος.

2. A syllable is *long*, 1. *by nature*, when its vowel is a double one, viz. a long vowel, η, ω, α, τ, υ, or a diphthong; e. g. ποτ-αν, ταυ-ταν, χει-ναν, στει-χω. 2. *By position*, when it contains a simple vowel followed by two consonants; e. g. λεκτος, φραζω.

* Datives plural from αιων-δαιμον—formed by inserting σ before the final ο of the Dat. sing. (Tr.)

† Dual 2d or 3d pers. perf. Passive, fr. πλεκω-πεπλεγματ; γραφω-γεγραμματ-ψατ-πται-μεθον-φοθον—for which write γεγραφθον; γεγραφθαι infin. perf. pass. for which write γεγραφθαι. (Tr.)

‡ σπενδω—σπενδ-ω; in place of which σπεισω, 1. fut. act. τυπτων-ουσα-ον-οργοσ-εντι, &c. dat. plur. regularly τυπτοντσι, for which τυπτουσι. So τετυφαντσι-αντι-τετυφαντσι-άσι; and δεικνυντσι-υντι-δεικνυντσι-ύσι. τυπτωσι 3. plur. pres. subj. for τυπτωντσι. (Tr.)

3. A long syllable originally short, is shortened again by rejecting the last of its two vowels or consonants. Thus, *τετνειν*, *ἀκοσειν*, *τεμνειν*, *τύπτειν*, when shortened, become *τενειν*, *ἀκοειν*, *τεμειν*, *τύπειν*.

NOTE 1. From ζ , (i. e. $\sigma\delta$), from ε before a Mute, and from $\varepsilon\nu$, the first of the two letters is always rejected. *φράζω*, *λείπω*, *φεύγω*, when shortened, give *φρᾶδω*, *λείπω*, *φεύγω*. When the same letter is repeated, it is, of course, a matter of indifference, which one is rejected. *βάλλειν*, *ἀγγέλλειν*, become *βαλεῖν*, *ἀγγελεῖν*.

NOTE 2. On the contrary, such syllables as $\varphi\iota\delta$, $\pi\iota\theta$, $\tau\nu\chi$, may easily be lengthened into *φειδ*, *πειθ*, *τευχ*.

NOTE 3. When $\lambda\eta\thetaειν$ becomes $\lambda\lambda\thetaειν$, it is a sign that the η originated from α , § 2. Note 3. This is very common : e. g. $\dot{\eta}\delta$, $\mu\eta\theta$, $\sigma\tau\eta$, $\beta\eta$, $\phi\eta$, $\phi\eta\nu$, become, when shortened, $\dot{\alpha}\delta$, $\mu\alpha\theta$, $\sigma\tau\alpha$, $\beta\alpha$, $\phi\alpha$, $\phi\alpha\nu$.

OF ROOTS.

§ 7. *Of twofold roots. Change of a long into a short root. The Verbs arranged in three classes according to the termination of the root.*

1. The root of a word consists of the letters or syllables on which the various forms of the word rest :* e. g. *λείπω*, *ἐλειπον*, *λείπηται*, root *λειπ* : *καλέω*, *καλέσας* *καλέσαιμι*, root *καλε*.

2. The root is *long*, when it consists of a long syllable ; or, if it be more than one syllable, when it ends with a long syllable : e. g. *πειθ*, *γεν*, *βαλλ*, *ἐρειδ*, *ἀμειβ*, *ἀγγελλ*.

3. The root is *short*, when it consists of a short syllable ; or, if it be more than one syllable, when it ends in a short syllable : e. g. *λιπ*, *φρᾶδ*, *βαλ*, *ἀκο*, *ἀλο*, *περα*.

4. A long root is changed into a short one, when its final syllable is shortened in the usual manner : (§ 6. 3.) e. g. the long roots *ἀγγελλ*, *ἐρειδ*, *ἀκον*, *αἰγ*, *πευθ*, *φραζ*, when shortened, become *ἀγγελ*, *ἐρειδ*, *ἀκο*, *ἀγ*, *πευθ*, *φραδ*.

* These changes of the branches, or incidental parts of the verb, while the root remains unaltered, may be compared to the changes rung with a number of *bells*, one of which strikes stately and uniformly, while those which strike before and after it are continually varying. (Tr.)

5. By subjoining to the unaltered root an *ω*, we obtain the first Pers. of the Præs. ; e. g. λειπ, φιλε, ἀγγελλ, give λειπ-ω, φιλέ-ω, ἀγγέλλ-ω.

6. A *regular verb* must have a root which ends in a vowel, a Mute, or a Liquid : e. g. φιλέ-ω, λέγ-ω, βάλλ-ω. If this be not the case, the original root has been altered by the addition of some letters. It must, therefore, except in the Præs. and Imperf., be liberated from those letters, and in this manner be reduced to one of the above mentioned cases.

NOTE. The roots which end in *σσ*, and in *ζζ*, are very common. Of these terminations the former is almost always, the latter very frequently, reducible to a *χ* sound. Thus, φρισσ, πρασσ, ταρασσ, στεναζ, παιζ, except in the Præs. and Imperf., become φριχ, πραχ, ταραχ, στεναχ, παιχ. (Comp. § S. 2.)

7. Hence we obtain three classes of verbs: 1. *Verba pura*, whose root ends in a vowel. 2. *Verba muta*, whose root ends in a Mute. 3. *Verba liquida*, whose root ends in a Liquid.

§ 8. *Changes of the root. Increase of the same. Augment. Addition of various Consonants to the root.*

1. A root is increased before, (receives an Augment,) 1. by prefixing an *ε*, if it commence with a consonant ; e. g. τυπτ, ἐτυπτ; λεγ, ἐλεγ ; *γ* is generally doubled, ἁπτ, ἐξαπτ ; 2. if it commence with a vowel, by doubling the same. Thus from ἐγ, ὁχε, ἡχ, ὠθε, ἄνδαν, ῥι, ὑβριζ, ει, εύχ, οιχε, αιχ, αύχ we obtain ἡγ, ὠχε, ἡχ, ὠθε, ἄνδαν, ῥι, ὑβριζ, η', ηύχ, ω'χε, η'χ, ηύχ.

2. A root is increased behind, (receives a suffix,) by the addition of various letters, without any general rule : e. g. Σκ, γησα, γηρασκ ; (in all the following examples the final consonant of the root must be rejected) διδαχ, διδαχσκ, διδασκ : Σκ, παθ, πασχ ; αιδ, αιδσχ, αισχ : ΣΣ, e. g. πραγ, πραγ-σσ, πρασσ ; φριχ, φρισσ ; Ζ, e. g. στεναχ, στεναχζ, στεναζ ; παιχ, παιζ.

NOTE 1. When the root is increased by the addition of *ε*, the *σ* of the root becomes *ο* : e. g. λεγ, λογε ; φερ, φορε. When *ε* is the last vowel of the root, it is generally changed into *ο* : e. g. ανθε with *ζ*, ανθεζ, ανθοζ. This takes place also when certain consonants are added ; e. g. γεν, γεγν, γιγν ; τεκ, τικτ.

NOTE 2. The final vowel of the root is frequently doubled, on the addition of a consonant ; e. g. θνα with *σκ*, becomes θνησκ ;

βο, βωσχ. Sometimes the first consonant of the root is repeated, accompanied by *i*; e. g. γνο, γνωσχ,—γιγνωσχ,—τρο, τρωσχ,—τιτρωσχ,—

3. A very common method of increasing short roots behind, is, to introduce *v* before its final consonant, and *av* after it.

Orig. long roots. Short roots. Lengthened roots.

μηθ,	μαθ,	μανθαν,
ἡδ,	ἀδ,	ἀνδαν,
πευσ,	πυσ,	πυνθαν,
φευγ,	φυγ,	φυγγαν,*
τευχ,	τυχ,	τυγχαν,*
λειπ,	λιπ,	λιμπαν,*
ληβ,	λαβ,	λαμβαν.*

NOTE 3. From these lengthened roots, we can easily obtain the short ones on which they rest; and from these short roots, obtain the original long ones: e. g. λιμπαν-λιπ-λειπ.

4. Every suffix of this sort is retained only in the Præs. and Imperf. It vanishes, therefore, with the changes it has occasioned, as soon as another tense is formed.



ON THE ACTIVE VOICE.

FORMATION OF THE TENSES.

§ 9. *Introduction.*

1. In the Greek, as in other languages, three *Primary Tenses* are to be distinguished, viz. Præs. Fut. and Perf.; each of which, in respect to the form, has connected with it, a *Secondary Tense*, viz. Imperf. Aor. and Plusqpf. The Fut., together with its secondary tense, has frequently two forms; one of which is derived from the long, and the other from the short root: viz. Fut. 1, or the long Fut.; Aor. 1, or the long Aor.; Fut. 2, or the short Fut.;

* Ν before γ and χ, is changed into γ; before π and β, into μ; according to § 4. Note 3. (Tr.)

Aor. 2, or the short Aor. Hence we obtain eight tense-forms, in pairs, of which each pair is formed in a similar manner, and, consequently, may be similarly derived from the root. Their natural order is the following :

Præs. Fut. 2, or short Fut. Fut. 1, or long Fut. Perf.
Imperf. Aor. 2, or short Aor. Aor. 1, or long Aor. Plusqpf.

NOTE. All these forms are in use in but few verbs ; in many a few only are found.

2. The secondary tenses receive the Augment, but only in the Indicative. The Perf. also receives the Augment, and retains it in all the moods. If the Perf. commences with a consonant, this consonant is repeated before the Augment, (Reduplicatio,) to which the Plusqpf. prefixes an additional ε : e. g. τυπτ, ἐτυπτ, τετυπτ, ἐτετυπτ ; φιλε, ἐφιλε, (φεφιλε) πεφιλε § 3. Note 2, ἐπεφιλε ; χρυσο, ἐχρυσο, κεχρυσο, ἐκεχρυσο ; θε, ἐθε, ἐτεθε ; οικε, secondary tenses and Perf. ωκε ; also ἐλπιζ, ἡλπιζ. If the word begins with a vowel, followed by one consonant, the whole of the first syllable is repeated before the Augment, to form the Perf. (Reduplicatio Attica) ; e. g. ἐρειδ, ἐρηρειδ ; ἀκο, ἀκηκο.

NOTE 1. When the root begins with two consonants, without a Liquid, viz. with ψ, ξ, ζ, σ, φ, or with γν,* the Perf. and Plusqpf. receive merely an ε for the Augment : e. g. ψευδ and ζητε give only ἐψευδ and ἐζητε, in every augmented tense whatever.

NOTE 2. We suppose the learner, therefore, to know from which root each tense is derived, and what changes it undergoes. Should an Aor. 2, for example, of λείπω, be required, the root must first be shortened and supplied with the Augment, e. g. ἐλιπ. In the same manner, φαιν ἐφαν. We suppose him also, to be previously acquainted with the reason, why αιε makes ηγ ; πρασσ, ἐπραγ ; φραζ, in the Plusqpf., ἐπεφραδ ; θνησκ, in the Perf., τεθνηα ; φθη, in the Plusqpf., only ἐφθι. Nothing then remains but to subjoin the terminations. If he knows that the Perfect ends in μαι, and the Aor. 1. in θη, he finds no difficulty, with a knowledge of the preceding eight Sections, in forming from λείπω, (λελειπ-μαι) λέλειμμαι, (ἐλειπ-θην) ἐλείφθην ; from οικέω, ωκημαι and ωκήθην ; and from τιτρωσκω, τέτρωμαι, ἐτρώθην ; &c.

* Also χθ. (Fr.)

3. In order to render himself familiar with the terminations of the Active, let him observe them in their proper order.

Præs. Imperf. Fut. 2. Aor. 2. Fut. 1. Aor. 1. Perf. Plusqpf.

-ω -ον -εω -ον -σω -σα -α -ειν

NOTE. Properly speaking, we have here done with the formation of the tenses. But the three classes of verbs must be separately considered, the foregoing explanations applied, and the deviations or exceptions noticed.

§ 10. *Verba Pura.*

In this class of verbs, the roots are not generally shortened. Hence the Fut. 2. and Aor. 2. are not common. Observe also, that when a consonant is added to the root, the final vowel of the same is very frequently doubled, (§ 8. 2. note 2.) e. g. *χρυσο*, *χρυσώσω*. Observe also, that the Perf. and Plusqpf. take a *x* between the root and the termination, in order to strengthen the form; e. g. *τεθνηκα*, (*τεθναχα*), not *τεθνα-α*. In the same manner, *πεφίληκα*, *πεφιλήκειν*, &c.

Roots	οίκε	χρυσο	τιμα	τι
Præs.	οίκε-ω	χρυσό-ω	τιμά-ω	τί-ω
Imperf.	ω'κε-ον	ἐ-χρυσο-ον	ἐ-τίμα-ον	ἐ-τι-ον
Fut. 1.	οίκη-σω	χρυσώ-σω	τιμή-σω	τί-σω
Aor. 1.	ω'κη-σα	ἐ-χρυσώ-σα	ἐ-τίμη-σα	ἐ-τι-σα
Perf.	ω'κη-κ-α	κε-χρυσώ-κ-α	τε-τίμη-κ-α	τέ-τι-κ-α
Plusqpf.	ω'κη-κ-ειν	ἐ-κε-χρυσώ-κ-ειν	ἐ-τε-τιμή-κ-ειν	ἐ-τε-τι-κ-ειν

NOTE. Only when the root can be shortened, as in *δκούω*, *δαι-ω*, some short tenses are found in use.

§ 11. *Verba Muta.*

1. When a *σ* is added to the Mute which terminates the root in this class, the changes mentioned in § 4. 1, 2, 3, take place. In *τύπτω*, which is used for the Paradigm, the root is *τυπ*, and *τ* is added to strengthen it. Hence, *τυπσω* *τύψω*, *λεγσω* *λέξω*, *πεισσω* *πεισω*.*

* Quere? *τυπτ-ω*, *τυπτ-σω*, and because *τ*-sounds before *σ* are rejected, we have *τυπσω*, i. e. *τυψω*. And so of all others. Then *τυπτ* is the long root, and *τυπ* the short one. (Tr.)

2. The Perfect changes often ε into \circ ;* e. g. πέμιω, πέποιθα ; aspirates frequently the π and χ sounds ; e. g. τέτυφα, πέπλεχα ; and takes sometimes the χ sound in place of a τ : e. g. πεπειθ-α-πέπεικα.

Roots	τυπ	φευγ-φυγ	πειθ-πιθ
Præs.	τύπ-τ-ω	φεύγ-ω	πείθ-ω
Imperf.	ἔ-τυπ-τ-ον	ἔ-φευγ-ον	ἔ-πειθ-ον
Fut. 2.	τυπ-έω	φυγ-έω	πει-έω
Aor. 2.	ἔ-τυπ-ον	ἔ-φυγ-ον	ἔ-πει-ον
Fut. 1.	τύψ-ω	φεύξ-ω	πεί-σω
Aor. 1.	ἔ-τυψ-α	ἔ-φευξ-α	ἔ-πει-σα
Perf. 2.	τέ-τυπ-α	πέ-φευγ-α	πέ-ποιθ-α
Plusqpf. 2.	ἔ-τε-τύπ-ειν	ἔ-πε-φεύγ-ειν	ἔ-πε-ποιθ-ειν
Perf. 1.	τέ-τυφ-α	πέ-φευχ-α	πέ-πει-χ-α
Plusqpf. 1.	ἔ-τε-τύφ-ειν	ἔ-πε-φεύχ-ειν	ἔ-πε-πει-χ-ειν

Mixed Forms for exercise in finding the root.

Præs.	βρέχω	λείπω
Imperf.	ἔβρεχον	ἔφύγγανον
Fut. 2.	φραδέω	τραχέω
Aor. 2.	ἔφραδον	ἔπραγον
Fut. 1.	ἄσω	τινάξω
Aor. 1.	ῆσα	ῆλπισα
Perf. 2.	λέλαιπα	ἔσκα
Plusqpf. 2.	ἔλελοίπειν	ἔπεφρίκειν
Perf. 1.	κέχρυφα	ῆχα
Plusqpf. 1.	ἔκεκρύφειν	ἔπεπόμφειν

§ 12. *Verba Liquida.*

The Tenses in use, except the Præs. and Imperf., are formed from the short root. Together with the forms which have ε in the root, there were others also in use with α , even in the Præs. ; e. g. τάμνω and τέμνω. Others with α alone ; e. g. κάμνω. Hence two forms of the Fut. 2. are met with ; τεμέω and ταμέω, while in the Aor. 2. and in the other tenses, α remains. The long Fut.

* The same is true of the liquid verbs. See the next §. (Tr.)

is usually wanting, and the long Aor. ends in *α*, doubling, however, the short vowel of the short root, and lengthening *ε* into *ει*; e. g. *τιλλ*, *ἔτιλα*; *τελλ*, *ἔτειλα*.

Roots	φαιν	σπειρ
Præs.	φαίν-ω	σπείρ-ω
Imperf.	ἔ-φαιν-ον	ἔ-σπειρ-ον
Fut. 2.	φαγ-έω	σπαρ-έω
Aor. 2.	ἔ-φαν-ον	ἔ-σπαρ-ον
Fut. 1.		
Aor. 1.	ἔ-φην-α	ἔ-σπειρ-α
Perf.	πέ-φην-α	ἔ-σπειρ-α also ἔ-σπαρ-κ-α
Plusqpf.	ἔ-πε-φήν-ειν	ἔ-σπέρ-ειν — ἔ-σπάρ-κ-ειν

Mixed Forms for exercise.

Præs.	εὐφραίνω	κρίνω	Fut. 1.
Imperf.	ἥψφραυνον	ἔτεινον	Aor. 1. ἔκτεινα ἔσήμανα
Fut. 2.	κρινέω	περέω	Perf. μέμονα ἔφθορα*
Aor. 2.	ἔκρινον	ημυνον	Plusqpf. ἐμεμόνειν ἔπεπλύκειν

NOTE 1. In roots ending in *γ* and *λ*, we find sometimes the Fut. 1. and Aor. 1. constructed in the usual manner; e. g. *ὄρω*, *ῶρσα*; *κέλλω*, *κέλσω*.

NOTE 2. N, when it is the final consonant of the root is omitted after *ει*, *ι*, and *υ*, in some tenses; e. g. *κτειν*, (from *κτειν*,) Perf. *ἔκτακα*; *κριν*, *κέκρικα*; *πλυν*, *πέπλυκα*; because this *ν* was not originally in the root. Thus *πίνω*, Aor. 2. *ἔπιον*; the root, therefore, is not *πιν*, but *πι*.

* This change of *ε* into *ο*, is not mentioned in this §. May not the rule § 11. 2. be repeated here? (Tr.)

PARADIGM.*

§ 13. *Of the Active.*

Indicat. Primar. tenses.

Praes. $\tau\acute{u}\pi\tau$	-ω	εις	ει	S.
Fut. 2. $\tau\acute{u}\pi\acute{e}$	-ομεν	ετον	ετον	D.
Fut. 1. $\tau\acute{u}\psi$	-ομεν	ετε	εσι	P.

Indicat. Secondar. tenses.

Imperf. $\ddot{\epsilon}\tau\acute{u}\pi\tau$	-ον	εις	ει
Aor. 2. $\ddot{\epsilon}\tau\acute{u}\pi$	-ομεν	ετον	ετην
	-ομεν	ετε	ον

Deviations.

Perf. $\tau\acute{e}\tau\acute{u}\pi\tau$	-α	αις	ει	S.
	-αμεν	ατον	ατον	D.
	-αμεν	ατε	ασι	P.

Deviations.

Aor. 1. $\ddot{\epsilon}\tau\acute{u}\psi$	-α	αις	ει
	-αμεν	ατον	ατην
	-αμεν	ατε	αν

Plusqpf. $\acute{\epsilon}\tau\acute{e}\tau\acute{u}\pi\tau$	ειν	εις	ει
	-ειμεν	ειτον	ειτην
	-ειμεν	ειτε	εισαν

Subjunct. (terminations as in the Primar. tenses.)

Praes. $\tau\acute{u}\pi\tau$	-ω	ης	η	S.
Aor. 2. $\tau\acute{u}\pi$	-ομεν	ητον	ητον	D.
Aor. 1. $\tau\acute{u}\psi$	-ομενητε	ωσι	ωσι	P.

Optat. (terminations as in the Secondar. tenses.)

Praes. $\tau\acute{u}\pi\tau$	-οιμι	οις	οι
Fut. 2. $\tau\acute{u}\pi\acute{e}$	-οιμεν	οιτον	οιτην
Aor. 2. $\tau\acute{u}\pi$	-οιμεν	οιτον	οιτην
Fut. 1. $\tau\acute{u}\psi$	-οιμεν	οιτε	οιεν

Deviation.

Aor. 1. $\tau\acute{u}\psi$	-αιμι	αις	αι
	-αιμεν	ατον	ατην
	-αιμεν	ατε	αιεν

* The accented syllables, in the several paradigms, are marked in the ground-forms, or in the terminations, or in both. If a syllable of the ground-form *alone* receives the accent, it (the accent) remains upon that syllable in all cases in which the Terminations have no accentual mark. If the Termination also has an accent, then the accentual mark over the ground-form must be disregarded. (Tr.)

Imperative.

Præs.	τύπτ	-ε	έτω
Aor. 2.	τύπ	-ετον	έτων
Perf. 2.	τετύπ	-ετε	έτωσαν
Perf. 1.	τετύφ		όντων

Infinitive.

Præs.	τύπτ	-ειν
Fut. 2.	τυπέ	-ειν
Aor. 2.	τυπ	-ειν
Fut. 1.	τύψ	-ειν

Deviation.

Aor. 1.	τύψ	-ον	άτω
		-ατον	άτων
		-ατε	άτωσαν
		or	άντων

Deviation.

Aor. 1.	τύψ	-αι
Perf. 2.	τετύπ	-έναι
Perf. 1.	τετύφ	-έναι

Participles.

Præs.	τύπτ	-ων	γέσα	ον
Fut. 2.	τυπέ	-ων	γέσα	ον

Aor. 2.	τυπ	-ών	γέσα	ον
Fut. 1.	τύψ	-ων	γέσα	ον

Deviations.

Aor. 1.	τύψ	-ας	ασα	αν
Perf. 2.	τετύπ	-ώς	υῖα	ός
Perf. 1.	τετύφ	-ώς	υῖα	ός

§ 14. *Of the Passive.*Indicat. *Primar. tenses.*

Præs.	τύπτ		
Fut. 2.	τυπήσ	-ομαί	η
Fut. 1.	τυφήσ	-όμεσον	εσθίον
Fut. 2. M.	τυπέ	-όμεσα	εσθίε
Fut. 1. M.	τύψ		ονταί
Fut. 3.	τετύψ		

Forms of the Perfect without the characteristic vowel.

τέτυ	-μ-μαί	-ψαί	π-ταί
	-μ-μεσον	φ-θον	φ-θον
	-μ-μεσα	φ-θε	

Indicat. Secondar. tenses.

Imperf.	$\dot{\epsilon}\tau\pi\tau$	-όμην	ου	ετο
Aor. 2. M.	$\dot{\epsilon}\tau\pi\tau$	-όμεδον	εσθιον	έσθην
		-όμεδα	εσθιε	ουτο

Aor. 1. M. $\dot{\epsilon}\tau\pi\dot{\psi}$ - ἀμην ω ατο ἀμεδον ασθον ἀσθην, &c.

Plusqpf.

$\dot{\epsilon}\tau\epsilon\tau\dot{\nu}$	-μ-μην	ψω	π-το
	-μ-μεδον	φ-θιον	φ-θην
	-μ-μεδα	φ-θιε	

Subjunct. (termination of the prim. tenses.)

Præs.	$\tau\pi\tau$	-ωμαι	η	ηται
Aor. 2. M.	$\tau\pi\tau$	-ώμεδον	ησθιον	ησθον
Aor. 1. M.	$\tau\pi\dot{\psi}$	-ώμεδα	ησθιε	ωνται

Optat. (termination of the secondar. tenses.)

Præs.	$\tau\pi\tau$			
Fut. 2.	$\tau\pi\pi\dot{\sigma}$			
Fut. 1.	$\tau\pi\pi\dot{\sigma}$	-οίμην	οιο	οιντο
Fut. 2. M.	$\tau\pi\pi\dot{\sigma}$	-οίμεδον	οισθιον	οίσθην
Aor. 2. M.	$\tau\pi\pi\dot{\sigma}$	-οίμεδα	οισθιε	οιντο
Fut. 1. M.	$\tau\pi\dot{\psi}$			
Fut. 3.	$\tau\pi\pi\dot{\psi}$			
Aor. 1. M.	$\tau\pi\dot{\psi}$	-αίμην	αιο	αιτο ETC.

NOTE. Forms without the characteristic vowel cannot be constructed in the Subjunct. and Optat.

Imperative.

Præs.	$\tau\pi\tau$	-ου	έσθιω
Aor. 2. M.	$\tau\pi\tau$	-εσθιον	έσθιων
		-εσθιε	έσθιωσαν
Aor. 1. M. $\tau\pi\dot{\psi}$	-αι	άσθιω	&c.
Perf.	$\tau\pi\tau$	-ψο	φθιω
		-ψθιον	φθιων
		-ψθιε	φθιωσαν

Infinitive.

Præs.	$\tau\pi\tau$		
Fut. 2.	$\tau\pi\pi\dot{\sigma}$		
Fut. 1.	$\tau\pi\pi\dot{\sigma}$	-οίμην	
Fut. 2. M.	$\tau\pi\pi\dot{\sigma}$	-οίμεδον	
Aor. 2. M.	$\tau\pi\pi\dot{\sigma}$	-οίμεδα	
Fut. 1. M.	$\tau\pi\dot{\psi}$		
Fut. 3.	$\tau\pi\pi\dot{\psi}$		
Aor. 1. M.	$\tau\pi\dot{\psi}$	-αίμην	-ασθιαι
Perf.	$\tau\pi\tau$	-φθιαι	

Participles.

Præs.	$\tau\upsilon\pi\tau$		Aor. 2. M.	$\tau\upsilon\pi$	
Fut. 2.	$\tau\upsilon\pi\eta\sigma$	$\left. \begin{array}{l} \\ -\dot{\omega}\mu\eta\sigma \end{array} \right\}$	Fut. 1. M.	$\tau\upsilon\dot{\psi}$	$\left. \begin{array}{l} \\ -\dot{\omega}\mu\eta\sigma \end{array} \right\}$
Fut. 1.	$\tau\upsilon\varphi\dot{\eta}\sigma$	η	Fut. 3.	$\tau\dot{\epsilon}\tau\upsilon\dot{\psi}$	η
Fut. 2. M.	$\tau\upsilon\pi\epsilon$	ov	Aor. 2. M.	$\tau\upsilon\dot{\psi}$	$\left. \begin{array}{l} \\ -\dot{\omega}\mu\eta\sigma \end{array} \right\}$
Perf.	$\tau\dot{\epsilon}\tau\epsilon$	$\mu\text{-}\mu\eta\sigma$		η	ov

=====

CONJUGATION OF THE ACTIVE.

§ 15. *General observations. The three parts in every person distinguished.*

When a tense is fully formed, we regard as its *Ground-form*, what precedes the final vowel. Of the Fut. 1. $\tau\upsilon\dot{\psi}\text{-}\omega$, the Ground-form is $\tau\upsilon\dot{\psi}$, which remains, throughout this tense, unaltered. Of the Aor. 2., however, the Ground-form is $\tau\upsilon\pi$; in the Ind. $\dot{\epsilon}\tau\upsilon\pi$, with the Augment.

To this Ground-form is annexed, in every Mood and Person, a vowel, which we call the *Mood-vowel*, or characteristic vowel of the Mood, because it serves, principally, to determine the Mood.

Finally, the *Terminations* are subjoined to the Mood-vowel.

In every form, therefore, these three parts must be accurately distinguished, viz. *Ground-form*, *Mood-vowel*, and *Termination*. The first determines the tense; the second, the mood; and the third, the person.

The Mood-vowel of the Ind., Act., and Pass., throughout the whole conjugation, some tenses excepted, is, in the first persons of each number and in the 3 Plur., an o ; in all the rest an ϵ ; e. g. Sing. 1. $\tau\upsilon\pi\tau\text{-}\text{o}$ 2. $\tau\upsilon\pi\tau\text{-}\epsilon$ 3. $\tau\upsilon\pi\tau\text{-}\epsilon$. Dual. 1. $\tau\upsilon\pi\tau\text{-}\text{o}$ 2. $\tau\upsilon\pi\tau\text{-}\epsilon$ 3. $\tau\upsilon\pi\tau\text{-}\epsilon$. Plur. 1. $\tau\upsilon\pi\tau\text{-}\text{o}$ 2. $\tau\upsilon\pi\tau\text{-}\epsilon$ 3. $\tau\upsilon\pi\tau\text{-}\text{o}$.

§ 16. *Conjugation of the Primary tenses in the Indicative.*

The Terminations of the Primary tenses in the Ind. are as follows:

Terminations alone.			With the Mood-vowel.			M. vow. & term. united.		
S. -ο	-ις	-ι	ο-ο	ε-ις	ε-ι	-ω	-εις	-ει
D. -μεν	-τον	-τον	ο-μεν	ε-τον	ε-τον	-ομεν	-ετον	-ετον
P. -μεν	-τε	-ντσι	ο-μεν	ε-τε	ο-ντσι	-ομεν	-ετε	-ουσι

Conjugation.

Præs. τύπτ	-ω	εις	ει	Perf. τέτυπ	-α	ας	ε
Fut. 2. τυπέ	-ομεν	ετον	ετον		-αμεν	ατον	ατον
Fut. 1. τύψ	-ομεν	ετε	ουσι		-αμεν	ατε	ασι

NOTE 1. In the 3 pers. Plur., ντ before σ are rejected, and ο becomes ε, § 5. 4. The α in the Perf. is lengthened, τετυπάσι, because ντ is dropped.

NOTE 2. The Perf. takes for the Mood-vowel, an α, but is irregular in the Sing.

The grand and never failing distinction between the primary and secondary tenses, is this; that the primary tenses have the 3. pers. Dual uniformly short (-τον); the secondary tenses, on the contrary, long (-την); and, that the 3. pers. Plur., in the former, ends in ντσι; in the latter, in ν.

§ 17. *Conjugation of the Secondary tenses in the Indicative.*

The Terminations, which are subjoined to the Mood-vowel, in the Secondary tenses of the Indicative, are

Terminat. alone.	Term. and M. vow.	Conjugation.
------------------	-------------------	--------------

S. -ν	-ι	-ον	-ει	-ε	Imperf. ἔτυπτ	-ον	εις	ε
D. -μεν	-τον	-την	-ομεν	-ετον	-ετην	-ομεν	ετον	ετην
P. -μεν	-τε	-ν	-ομεν	-ετε	-ον	-ομεν	ετε	ον

NOTE 1. The Aor. 1. takes, for the Mood-vowel, an α, and proceeds in the Sing. like the Perf.

NOTE 2. The Plusqpf. takes for the Mood-vowel, ει, and terminates the 3 pers. Plur. in εισαν and εσαν.

Aor. 1. ἔτυψ	-α	ας	ε	Plusqpf. ἔτετύπ	-ειν	εις	ει
	-αμεν	ατον	άτην		-ειμεν	ειτον	είτην
	-αμεν	ατε	αν		-ειμεν	ειτε	εισαν

or εσαν.

§ 18. *Conjugation of the Subjunctive.*

In the Subjunctive, the long vowels ω η , in place of the short ones \circ ϵ , are annexed to the root, for Mood-vowels, and to these the Terminations of the Primary tenses are subjoined.

Mood. v. and Term.

Mood. v. and Term. united.

S.	ω - \circ	η - ϵ	η - \circ	- ω	- $\eta\epsilon$	- η
D.	ω - $\mu\epsilon\nu$	η - $\tau\circ\nu$	η - $\tau\circ\nu$	- $\omega\mu\epsilon\nu$	- $\eta\tau\circ\nu$	- $\eta\tau\circ\nu$
P.	ω - $\mu\epsilon\nu$	η - $\tau\epsilon$	ω - $\eta\tau\circ\epsilon$	- $\omega\mu\epsilon\nu$	- $\eta\tau\epsilon$	- $\omega\circ\epsilon$

Conjugation.

Præs.	$\tau\circ\pi\tau$	}	-	-	-	-
Aor. 2.	$\tau\circ\pi$					
Aor. 1.	$\tau\circ\circ$					
Perf. 2.	$\tau\circ\tau\circ\pi$					
Perf. 1.	$\tau\circ\tau\circ\circ$					

NOTE. The Secondary tenses of the Præs. and Perf. (Imperf. and Plusqpf.) have no appropriate forms, except in the Indicative. The Futures also, have no Subjunctive or Imperative.

§ 19. *Conjugation of the Optative.*

The Optative takes, for its Mood-vowel, $\circ\imath$, and in the Aor. 1. $\circ\imath$. The terminations are, in the 1 pers. Sing. $\mu\imath$, in the 3 Plur. $\circ\imath\nu$; the other persons follow the analogy of the Secondary tenses.

S.	- $\circ\imath\mu\imath$	- $\circ\imath\circ$	- $\circ\imath$	Præs.	$\tau\circ\pi\tau$	}	-	-	-	-
D.	- $\circ\imath\mu\epsilon\nu$	- $\circ\imath\tau\circ\nu$	- $\circ\imath\tau\eta\circ\nu$	Fut. 2.	$\tau\circ\pi\circ\acute{e}$					
P.	- $\circ\imath\mu\epsilon\nu$	- $\circ\imath\tau\epsilon$	- $\circ\imath\eta\tau\circ\epsilon$	Aor. 2.	$\tau\circ\pi$					
Aor. 1.	- $\circ\imath\mu\imath$	- $\circ\imath\circ$	- $\circ\imath$	Fut. 1.	$\tau\circ\circ$					
				Perf. 2.	$\tau\circ\tau\circ\pi$					
				Perf. 1.	$\tau\circ\tau\circ\circ$					

§ 20. *Conjugation of the Imperative.*

The Imperative, which in every Number has only the 2d and 3d pers., takes, for its Mood-vowel, uniformly an ϵ , and subjoins to this, in the Sing. 2. - $\tau\epsilon$, 3. - $\tau\omega$; Dual 2. - $\tau\circ\nu$, 3. - $\tau\omega\nu$ Plur. 2.

-τε, 3. τωσαν, (irregularly οντων without the Mood-vowel.) ~~is~~, however, is usually dropped; e. g. τύπτε for τυπτεδι.

Conjugation.

Præs.	τύπτ	.ε	έ-τω
Aor. 2.	τύπ	.ε-τον	έ-των
Perf. 2.	τέτυπ	.ε-τε	έ-τωσαν
Perf. 1.	τέτυφ	or	.όντων

NOTE. The Aor. 1. retains here, as in all the Moods, the Subjunctive excepted, its Mood-vowel *α*, but terminates the 2 pers. Sing. in *ον*; e. g.

τύψ-ον	τύψ-ατον	τύψ-ατε
.άτω	.άτων	.άτωσαν

§ 21. Of the Infinitive and Participle.

1. The Infinitives terminate, the Mood-vowel included, in *ειν*. The Aor. 1., however, ends in *αι*, e. g. τύψ-αι; and the Perf. in *εναι*, e. g. τετυπ-έναι.

2. The Participles end, the characteristic vowel included, in *ων* for the Masc., *ουσα* for the Fem., and *ον* for the Neuter; except the Aor. 1., which ends in *ας*, *ασα*, *αν*; and the Perf. which ends in *ώς*, *υῖα*, *ός*. Thus

Præs. τύπτ	Aor. 1. τύψ-ας ασα αν
Fut. 2. τυπέ	Perf. τετυπ-ώς υῖα ος
Aor. 2. τυπ	-ων ουσα ον
Fut. 1. τύψ	

NOTE. The Aor. 2. has the accent, both in the Infinitive and Participle on the last syllable; e. g. τυπάν ουσα ον, Inf. τυπείν.

ON THE PASSIVE VOICE.

1. *Derivation of the Tenses.*

If the Paragraphs on the letters and syllables, are fresh in the memory, the learner will find no difficulty in comprehending, in its whole extent, the Greek passive ; which, indeed, must not be regarded as a confused and arbitrary mass of inflexions, but as a noble and inimitable master-piece, and worthy, on account of the euphony and perfection of its forms, of the highest degree of attention and admiration.

The Præs. Imperf. Perf. and Plusqpf. have each one tense-form, the Futt. and Aorr. have each two, making in all twelve tense-forms. The Futt. and Aorr. require a separate consideration. We commence with the four first-mentioned tenses.

§ 22. *Formation of the Præs. Imperf. Perf. and Plusqpf.*

The Primary tenses of the Pass. end in *-μαι*, and the Secondary tenses, in *-μην* ; which terminations are preceded by the Mood-vowel *ο* ; in the Perf. and Plusqpf., however, they are subjoined immediately to the root.

Verba Pura.	Verba Muta.	Verba Liquida.
Root οἶκε	λέγ	σελλ-σαλ
Præs. οἶκέ-ο-μαι	λέγ-ο-μαι	σέλλ-ο-μαι
Imperf. οἶκε-ό-μην	ἐλεγ-ό-μην	ἐσελλ-ό-μην
Perf. ὠχη-μαι § 8. 1. λέλεγ-μαι		ἐσαλ-μαι § 12.
Plusqpf. ὠχή-μην	ἐλελέγ-μην	ἐσάλ-μην

NOTE 1. For the changes which the Mutes or $\pi \times \tau$ -sounds undergo, see § 4, and the several examples there given ; e. g.

Præs.	Perf.	Præs.	Perf.
τύπτω (τυπ)	τέτυμμαι	στενάζω (στεναχ)	ἰστέναγμαι
εύχομαι	ηγμαι	φράζω (φραδ)	πέφρασμαι
φείδω	πέφεισμαι	ταράσσω (ταραχ)	τετάραγμαι

NOTE 2. When the root has an *ε*, it assumes frequently, in place of this *ε*, an *α* ; e. g. *στρέφω*, *ἐστραμματι*.

NOTE 3. The *σ* before the termination *-ματι*, is found also in many of the *Verba Pura*, for the purpose of strengthening the form : e. g. *ἀκούω*, *ἠκουσματι* ; *χρίω* *κέχρισματι* ; *τελέω* *τετέλεσματι*.

NOTE 4. *N*, when it is the final consonant of the root, after *ει* or *η*, is rejected in the long tense-forms of the Pass. : e. g. *κρίνω*, *κέκριματι*. § 12. Note 2.

NOTE 5. *Ευ* in the root is generally shortened : e. g. *τεύχω*, *τετυγματι* ; *φεύγω*, *πέφυγματι*.

§ 23. Formation of the Futures and Aorists.

In the second Futures and Aorists, and in the *Verba Liquida* in all the forms, the root must be shortened. The Terminations are

Verba Pura.

		οίκε	χρυσό
Fut. 2.	-ησοματι	wanting	wanting
Aor. 2.	-ην	wanting	wanting
Fut. 1.	-Δησοματι	οίκη-Δησοματι	χρυσω-Δησοματι
Aor. 1.	-Δην	οίκη-Δην	ἐχρυσω-Δην
(with the short root.)			
Fut. 2. M.	-εοματι	—	—
Aor. 2. M.	-ομην	—	—
(with the long root)			
Fut. 1. M.	-σοματι	φιλε	τιμα
Aor. 1. M.	-σαμην	φιλη-σοματι	τιμη-σοματι
		ἐφιλη-σάμην	ἐτιμη-σάμην

Verba Muta.

Verba Liquida.

Short roots	τυπ	φιδ	φαν	χριν
Fut. 2.	τυπή-σοματι	φιδή-σοματι	φαν-ήσοματι	χριν-ήσοματι
Aor. 2.	ἐτύπ-ην	ἐφιδ-ην	ἐφαν-ην	ἐχριν-ην
Long roots				
Fut. 1.	τυφε-Δησοματι	φειδ-Δησοματι	φαν-Δησοματι	χρι-Δησοματι
Aor. 1.	ἐτυφ-Δην	ἐφειδ-Δην	ἐφαν-Δην	ἐχρι-Δην

Verba Muta.

Short roots	τυπ	τυχ	τεν fr. τεινω	εαλ fr. εελω
Fut. 2. M.	τυπ-έομαι	τυχ-έομαι	τεν-έομαι	εαλ-έομαι
Aor. 2. M.	έτυπ-όμην	έτυχ-όμην	έτεν-όμην	έεαλ-όμην

Long roots	τυπ	τευχ	wanting, as in the Act., and the	
Fut. 1. M.	τύψομαι	τεύχομαι		
Aor. 1. M.	έτυψάμην	έτευχάμην	Aor. follows the analogy of	

the Act. ἔεειλα ἔεειλάμην.

NOTE. 1. The four last tenses of each class are marked with *M*, (*tempora Medii*), on account of the Middle signification of their Aorists.

NOTE 2. The *completed Future*, *Futurum exactum vel perfectum*, receives the Augment as in the Perf. and the Terminations as in Fut. 1. ; e. g. λειπ, λελειψομαι, relictus ero ; τυπτ, τετύψομαι ; ἀπατα, ἀπατήσομαι.

NOTE 3. It is obvious, that the given Terminations, both the Aorists Pass. excepted, contain the Terminations properly so called -μαι -μην, the Mood-vowel ο, and also the intermediate member, which comes between the Mood-vowel and the root : e. g. τυφήσομαι contains τυπ-θε-σ-ο-μαι, and consequently, the member or syllable θε more than τυπ-σ-ο-μαι ; τυπ-ε-ομαι with a σ gives τυπε-σ-ομαι τυπήσομαι.

2. CONJUGATION.

§ 24. Conjugation of the Indicative.

The Aor. 2. in -ην, and the Aor. 1. in -θην, must be separated from the other forms, as they belong to another Conjugation, viz. of the verbs in -μι, to which they form the transition. The Mood-vowel is, throughout, the same as in the Act. In the Perf., however, it is wanting in all the Moods, and the Terminations are subjoined immediately to the root. The terminations are, in the Primary tenses

Terminations alone.

S. -μαι	-σαι	-ται	-ομαι	-εσαι	-εται
D. -μεδον	-σθον	-σθον	-ομεδον	-εσθον	-εσθον
P. -μεδα	-σθε	-νται	-ομεδα	-εσθε	-ονται

With the Mood-vowel.

NOTE. From the 2 pers. Sing. *-εσαι*, when it has the Mood-vowel (therefore not in the Perf. and Plusqpf.) the *σ* is rejected, in every Tense and Mood, and the remaining vowels contracted; e. g. *-εσαι* -*εαι* -*ηι* -*η*.

In this manner may be conjugated

Præs.	<i>τύπτ</i>	}
Fut. 2.	<i>τυπήσ</i>	
Fut. 1.	<i>τυφθήσ</i>	
Fut. 2. M.	<i>τυπέ</i>	
Fut. 1. M.	<i>τύψ</i>	
Fut. 3.	<i>τετύψ</i>	

-ομαι η εται ETC.

There remains yet the Conjugation of the Perfect.

1. In the Verba Pura.

In this class of verbs, the Terminations follow upon the final vowel of the root, and occasion no multiplication of Consonants. Hence the Conjugation proceeds without interruption, e. g. from *φλέω* we obtain in the Perf. Pass.

<i>πεφίλη</i>	}	<i>-μαι</i>	<i>σαι</i>	<i>ται</i>
<i>μεθίσιον</i>		<i>σθίσιον</i>	<i>σθίσιον</i>	
<i>μεθίσι</i>		<i>σθίσι</i>	<i>νται</i>	

Verba Muta.

In this class, the Terminations being subjoined immediately to the root, whose final letter is a Mute, a multiplication of Consonants is occasioned, which must be obviated in the manner above described. Vid. § 3. 4 and 5. ; e. g.

<i>τετυπ-μαι</i>	<i>τετυπ-σαι</i>	<i>τετυπ-ται</i>
<i>μ-μαι</i>	<i>ψ-σαι</i>	<i>π-ται</i>
<i>τετυπ-μεθίσιον</i>	<i>τετυπ-σθίσιον</i>	<i>τετυπ-σθίσιον</i>
<i>μ-μεθίσιον</i>	<i>φ-θίσιον</i>	<i>φ-θίσιον</i>
<i>τετυπ-μεθίσι</i>	<i>τετυπ-σθίσι</i>	<i>(τετυπ-νται)</i>
<i>μ-μεθίσι</i>	<i>φ-θίσι</i>	

NOTE. The persons of the Perf. and Plusqpf., which cannot be formed regularly, are formed, as in Latin, by means of the

Participle and the Auxiliary *είναι*; e. g. 3 pers. Plur. Perf. *τετυμένοι είσι*, verberati sunt; 3 pers. Plur. Plusqpf. *τετυμμένοι ἥσαν*; Subjunct. *τετυμμένος ὡς ἥσις ἥ*; Opt. *τετυμμένος εἴην εἴης εἴη*, &c.

λέλεγ-μαι	λελεγ-σαι	λελεγ-ται
	ξ-αι	χ-ται
λελεγ-μεδον	λελεγ-σδον	λελεγ-σδον
	γ-δον	γ-δον
	χ-δον	χ-δον
λελεγ-μεδα	λελεγ-σδε	λελεγ-νται
	γ-δε	
	χ-δε	

In the same manner, (*πεπειδ-μαι*) *πέπεισ-μαι*, (*πεπειδ-σαι*) *πέπει-σαι*, (*πεπειδ-ται*) *πέπεισ-ται*. From φράζω (root φραδ) we obtain (*πεφραδμαι*) *πέφρασμαι*, (*πεφραδσαι*) *πέφρασαι*, (*πεφραδται*) *πέφρασται*. If we endeavour to avoid the multiplication of consonants in the 3 Plur., by rejecting *v*, we obtain the 3 pers. Sing. again. This Pers., therefore, cannot be regularly formed.

The *Verba Liquida* occasion no difficulty; e. g. *σέλλω*, *ἔσαλ-*
μαι, *ἔσαλσαι*, *ἔσαλται*, *ἔσάλμεδον*, (*εσαλσδον*) *ἔσαλδον*, &c. In this class alone, *v* in the 2 Sing. before *s*, remains; e. g. *φαν*, *φαν*,
πε-φαν-μαι, *πέφαμμαι*, *πέφαν-σαι*, &c.

The terminations of the Secondary Tenses in the Indic. are,

Terminat. alone.

-μην	-σο	-το
-μεδον	-σδον	-σδην
-μεδα	-σδε	-ντο

With the Mood-vowel.

-ομην	-εσ'ο	-ετο
-ομεδον	-εσδον	-εσδην
-ομεδα	-εσδε	-οντο

NOTE 1. The Aor. 1. M. takes, for its mood-vowel, an *α*; e. g. *-αμην* *-ασο* *-ατο*, &c.

NOTE 2. By dropping the *σ*, in the 2 pers. Sing., *εσο* becomes *εο* *-ου*; and *ασο*, *αο*, *-ω*.

Imperf. *ἐτυπτ* { *-όμην* & *ετο*, &c. Aor. 1. *ἐτυψ-άμην* *ω ατο*, &c.

The Plusqpf. suffers the same changes as the Perf., and for the same reasons; e. g. *ἐπεφιλήμην*, *ἐπεφίλησο*, *ἐπεφίλητο*, &c. without

any difficulty on the score of the consonants. But ἐτετυπ-μην gives ἐτετύμ-μην; ἐτετυπ-σο, ἐτέτυψο, &c.

NOTE 3. In the Pass. also, the Primary tenses are distinguished from the Secondary, by the 3 Pers. Dual and Plur.; e. g. Primary tenses -σδον, Secondary tenses, -σδην. Primar. tenses -νται, Secondary tenses -ντο. This distinction should be particularly attended to.

§ 25. *Conjugation of the Subjunctive.*

The Mood-vowels are, as in the Act., ω and η, and the terminations are those of the Primary tenses.

Mood-v. and Terminat.

-ωμαι	-ησαι	-ηται	Præs.	τύπτ	}
-ωμεδον	-ησδον	-ηδον	Aor. 2. M.	τύπ	
-ωμεδα	-ησδε	ωνται	Aor. 1. M.	τύψ	

-ωμαι η ησαι, &c.

NOTE 1. By rejecting σ, in the 2 pers. Sing. we have ηαι, η, η.

NOTE 2. The other Aorists in -ην and -δην, as has been observed above, do not belong to the Conjugation; and of course, do not come at present under consideration. The Imperf. and Plusqpf. have no other Mood but the Indicat. The Futt. Subj. are wanting, as in the Act. The Perf. cannot form a Subjunctive, because the difference between this Mood and the Indicative, consists in the lengthening of the characteristic vowel, which fails in the Perfect. When such forms of the *verba pura* as ὥχθδον, πεφιλῶνται, occur, they have the characteristic vowel and suffer a contraction.

§ 26. *Conjugation of the Optative.*

The Optative takes here also its Mood-vowel οι, and the terminations of the secondary tenses.

Mood-v. and Terminat.

-οιμην	-οισο	-οιτο	Præs.	τυπτ	}
-οιμεδον	-οισδον	-οιδον	Fut. 2.	τυπησ	
-οιμεδα	-οισδε	-οιντο	Fut. 1.	τυφδησ	
			Fut. 2. M.	τυπε	
Aor. 1. M.	τυψ-οιμην οιο οιτο,	Fut. 3.	Aor. 2. M.	τυψ	
				τετυψ	
οιτο, &c.					

NOTE 1. The Aor. 1. M. takes here also its *αι*.

NOTE 2. In the 2 pers. Sing., the *σ* is dropped, and no farther change takes place.

NOTE 3. In this Mood also, the Perf. cannot be formed, because the Mood-vowel fails. In the Attic dialect, however, some of the *verba pura*, to form the Optat., receive an *ι* between the root and the Termination; e. g. (*πεφιλη-ι-μην*) *πεφιλήμην*, (*πεφιλη-ι-σο* *πεφιλησο*) *πεφιλήσο*, &c. and this *ι* disappears entirely when it cannot be subscribed; e. g. (*λελυμην*) *λελύμην*; which, however, properly speaking, should be written *λελυίμην*, *λελυῖο*, &c.

§ 27. *Imperative.*

The Mood-vowel is here also an *ε*. The Terminations are

Alone.	With the M.-vowel.
-σο	-εσθω
-σθον	-εσθων
-σθε	-εσθωσαν

NOTE. After rejecting *σ*, in the 2 pers. Sing., *εο* becomes *εω*. Præs. (*τυπτ-εσο*) *τύπτου*, *τυπτ-έσθω*, &c. The Aor. 2. M. in the 2 Sing. has the accent on the last syllable *τυποῦ*. The Aor. 1. M. ends in *αι* in the 2 Sing., and is regular in the remaining persons; retaining, however, its *α*; e. g. *τύψ-αι*, *τυψ-άσθω*, &c. In the Perf., on account of the Mood-vowel which fails, the consonants are multiplied in the *verba muta* (*τετυπ-σο*) *τέτυψ-σο*, (*τετυπ-σθω* *τετυπθω*) *τέτυψθω*, &c., which changes are managed as in the Indicative.

§ 28. *Infinitive.*

The Infinitive ends in *-σθαι*, which, with the Mood-vowel *ε*, gives *εσθαι*. The Participles end in *-μενος*, which, with the characteristic vowel *ο*, gives *-ομενος*. The Aor. 1. M., however, retains its *α*; e. g. *-ασθαι* *-αμενος*. The Mood-vowel fails in the Perfect.

Præs.	τύπτ		τύπτ	
Fut. 2.	τυπήσ		τυπησ	
Fut. 1.	τυφθήσ		τυφθησ	
Fut. 2. M.	τυπέ	-εσθαι	τυπε	-όμενος
Aor. 2. M.	τυπ		τυπ	
Fut. 1. M.	τύψ		τύψ	
Fut. 3.	τετύψ		τετυψ	
Aor. 1. M.	τύψ	-ασθαι		-άμενος

Perf. (τετυπ-σθαι) τετύψθαι, (τετυπ-μενος) τετυμμένος. In the same manner, λέγω (λελεγ-σθαι) λελέχθαι, λελεγμένος ; πείδω, (πεπειδ-σθαι) πεπει-σθαι, (πεπειδ-μενος) πεπεισμένος ; φράζω, (πεπραδ-σθαι,) πεφράσθαι (πεφραδμενος) πεφρασμένος : λύω makes λελύσθαι, λελυμένος.

COMPARATIVE VIEW

OF

THE COMMON AND HOMERIC PARADIGM.

§ 29. *Active.*

Indicative.

	Common.			Homeric.		
Præs.	τύπτ $\left\{ \begin{array}{l} -\omega \\ -\mu\epsilon\nu \\ -\mu\epsilon\nu \end{array} \right.$	εἰς	εἰ	τύπτ $\left\{ \begin{array}{l} -\omega \\ -\epsilon\tau\eta\nu \\ -\epsilon\tau\eta\nu \end{array} \right.$	εἰς	εἰ, &c.
Imperf.	τύπτ $\left\{ \begin{array}{l} -\nu \\ -\mu\epsilon\nu \\ -\mu\epsilon\nu \end{array} \right.$	εἰς	ε	τύπτ $\left\{ \begin{array}{l} -\nu \\ -\epsilon\tau\eta\nu \\ -\epsilon\tau\eta\nu \end{array} \right.$	εἰς	ε, &c.
	ετον	ετον	ετην	ετοντ $\left\{ \begin{array}{l} -\nu \\ -\epsilon\tau\epsilon\sigma\chi \\ -\epsilon\tau\epsilon\sigma\chi \end{array} \right.$	ε	
				ετύπτεσκ $\left\{ \begin{array}{l} -\nu \\ -\epsilon\tau\epsilon\sigma\chi \end{array} \right.$	ε	and 3 Plur. -ν
				ετύπτασκ $\left\{ \begin{array}{l} -\nu \\ -\epsilon\tau\epsilon\sigma\chi \end{array} \right.$	ε	
				ετύπτασκ $\left\{ \begin{array}{l} -\nu \\ -\epsilon\tau\epsilon\sigma\chi \end{array} \right.$	ε	and 3 Plur. -ν

NOTE. These forms of the Imperf., Aor. 1. and 2., Act. and Pass., in σκ, are found only in the persons of the Sing., and in the 3 pers. Plur. Vid. Gram. § 210. (Tr.)

	Common.			Homeric.		
Fut. 2.	τυπ $\left\{ \begin{array}{l} -\tilde{\omega} \\ -\tilde{\mu}\epsilon\nu \\ -\tilde{\mu}\epsilon\nu \end{array} \right.$	εῖς	εῖ	1. -έω	2. -έεις	3. -έει
	ειτον	ειτον	ειτον		εῖς	εῖ
	ειτε	ειτε	ειτε	1. -έομεν	2. -έετον	3. -έετον
	ειτο	ειτο	ειτο	εῦμεν	εῖτον	εῖτον
				1. -έομεν	2. -έετε	3. -έεσι
				εῦμεν	εῖτε	

Common.						Homeric.					
Aor. 2.						τύπ					
ἔτυπ		-ov	ες	ε		ἔτυπ		-ov	ες	ε	&c.
-ομεν		ετον	έτην			ἔτυπ		-ov	ες	ε	
-ομεν		ετε	ον	(τύπεσχ	-ov	τύπεσχ		-ov	ες	ε	
						3. Plur. ov)*					
Fut.						τύψ					
τύψ		-ω	εις	ει	&c.	τύψ		-ω	εις	ει	&c.
-α		ας	ε			τύψ		-α	ας	ε	&c.
-αμεν		ατον	άτην			ἔτυψ		-α	ας	ε	
-αμεν		ατε	αν	τύψασχ	-ov	τύψασχ		-ov	ες	ε	
						3. Plur. ov					
Aor. 1.						τύψ					
ἔτυψ		-α	ας	ε		τύψ		-α	ας	ε	&c.
-αμεν		ατον	άτην			ἔτυψ		-α	ας	ε	
-αμεν		ατε	αν	τύψασχ	-ov	τύψασχ		-ov	ες	ε	
						3. Plur. ov					
Perf.						τέτυπ					
τέτυπ		-α	ας	ε		τέτυπ		-α	ας	ε	&c.
-αμεν		ατον	ατον			τέτυπ		-α	ας	ε	
-αμεν		ατε	ασι			τέτυπ		-α	ας	ε	
						τέτυπ					
Plusqpf.						-ειν		εις	ει		
ἔτετύπ		-ειμεν	ειτον	είτην		τέτυπ		-εια	ειας	εε	εεν
-ειμεν		ειτε	εισαν	εισαν		ἔτετύπ		-ειμεν	ειτον	είτην	
-ειμεν						ἔτετύπ		-ειμεν	ειτε	εισαν	
						or εσαν					
						(1. γέδεα 2. (γέιδεας) 3. γέδεε -ν		γέιδης γέδη γέδης γέδει)†			

NOTE. Anomalies, occasioned by the failure of the characteristic vowel, cannot conveniently be enumerated in the Paradigm. Of this sort are, ἔικτον, Od. 4. 27, for εἴκετον Præs.; ἔικτην, Il. 1. 104, for εικέτην Imperf.; εἰλήλουθμεν, Il. 9. 49, for εἰληλουθμεν, Perf.; ἴδμεν, (later form ἴσμεν) for ἴδαμεν, full form οἴδαμεν; ἐπέπιθμεν, Il. 2. 341, for ἐπεπίθειμεν, commonly ἐπεποίθειμεν, Plusqpf., &c.

* Added from the Gram. § 210. c. (Tr.)

† Added from the Gram., § 211. (Tr.)

Subjunctive.

Common.			Homeric.		
Præs.	τύπτ	{ -ω -ωμεν -ωμεν	ης ητον ητον	η	
Aor. 2.	τύπ	{ -ω -ωμεν -ωμεν	ης ητον ητε	η	
Aor. 1.	τύψ	-ω	ης	η	
		-ωμεν	ητον	ητον	
		-ωμεν	ητε	ωσι	
Perf.	τετύπ	{ -ω -ωμεν -ωμεν	ης ητον ητον	η	
	τετύψ	{ 1. -ω 1. -ωμεν 1. -ωμεν	2. ης 2. ητον 2. ητε	3. η	
	τετετύπ	{ 1. -ω 1. -ωμεν 1. -ωμεν	2. ης 2. ητον 2. ητε	3. ωσι	
	τετύψ	{ 1. -ω 1. -ωμεν 1. -ωμεν	2. ης 2. ητον 2. ητε	3. η	
	τετετύψ	{ 1. -ω 1. -ωμεν 1. -ωμεν	2. ης 2. ητον 2. ητε	3. ητον	
	τετετύψ	{ 1. -ω 1. -ωμεν 1. -ωμεν	2. ης 2. ητον 2. ητε	3. ητε	
	τετετύψ	{ 1. -ω 1. -ωμεν 1. -ωμεν	2. ης 2. ητον 2. ητε	3. ωσι	

Optative.

Common.			Homeric.		
Præs. τύπτ	-οιμι	οις	οι	τύπτ	-οιμι
	-οιμεν	οιτον	οιτην		οις, &c.
	-οιμεν	οιτε	οιεν		
Fut. 2. τυπ	-οιμι	οις	οι	τυπ	-έοιμι
	-οιμεν	οιτον	οιτην		έοισ
	-οιμεν	οιτε	οιεν		έοι
Aor. 2. τύπ				τυπ and τετύπ	
Fut. 1. τύψ	-οιμι	οις	οι, &c.		
Perf. τετύπ					
Aor. 1. τύψ	-αιμι	αις	αι	τύψ -αιμι	
	-αιμεν	αιτον	αιτην		αις, &c.
	-αιμεν	αιτε	αιεν		
and the 3d Plur. ειαν				τύψ -εια	
				ειας	ειε

Imperative and Infinitive.

Common.

Homer. *Common.*

Præs. $\tau\bar{u}\pi\tau$	$\left\{ \begin{array}{l} -\varepsilon \\ -\varepsilon\tau\tau \\ -\varepsilon\tau\tau \end{array} \right.$	$\dot{\varepsilon}\tau\omega$ $\dot{\varepsilon}\tau\omega\tau$ $\dot{\varepsilon}\tau\omega\sigma\alpha\tau$	$\tau\bar{u}\pi\tau-\varepsilon\tau\omega$, &c. $\tau\bar{u}\pi\tau$	$\left\{ \begin{array}{l} -\dot{\varepsilon}\mu.\dot{\varepsilon}\nu\alpha\tau \\ -\dot{\varepsilon}\mu\tau\alpha\tau \\ -\varepsilon\tau\tau \end{array} \right.$
		or $-\dot{\varepsilon}\nu\tau\omega\tau$		
Aor. 2. $\tau\bar{u}\pi$	$-\varepsilon$	$\dot{\varepsilon}\tau\omega$	$\tau\bar{u}\pi$	$\left\{ \begin{array}{l} -\varepsilon \\ -\dot{\varepsilon}\tau\omega\tau \end{array} \right.$
			$\tau\bar{u}\pi-\varepsilon\tau\omega$, &c.	$\dot{\varepsilon}\tau\omega\tau$
Aor. 1. $\tau\bar{u}\dot{\psi}$	$\left\{ \begin{array}{l} -\alpha\tau \\ -\alpha\tau\alpha\tau \\ -\alpha\tau\alpha\tau \end{array} \right.$	$\dot{\alpha}\tau\omega$ $\dot{\alpha}\tau\omega\tau$ $\dot{\alpha}\tau\omega\sigma\alpha\tau$	$\tau\bar{u}\dot{\psi}-\alpha\tau$ $\tau\bar{u}\dot{\psi}-\alpha\tau\alpha\tau$	$\left\{ \begin{array}{l} \dot{\varepsilon}\tau\pi\tau \\ \tau\bar{u}\pi\tau \end{array} \right.$
		or $\dot{\alpha}\nu\tau\omega\tau$		
Fut. 2. Inf.	$\tau\bar{u}\pi\cdot\varepsilon\tau\tau$	$\tau\bar{u}\pi\cdot\varepsilon\tau\tau$	$\tau\bar{u}\pi\cdot\varepsilon\tau\tau$	$\tau\bar{u}\pi\cdot\varepsilon\tau\tau$
Perf.	$\tau\bar{u}\pi\pi\tau-\varepsilon\tau\omega$, &c.	$\tau\bar{u}\pi\pi\tau-\varepsilon\tau\omega$, &c.	$\tau\bar{u}\pi\pi\tau-\varepsilon\tau\omega$, &c.	$\left\{ \begin{array}{l} \dot{\varepsilon}\mu\tau\alpha\tau \\ \dot{\varepsilon}\mu\tau\alpha\tau \end{array} \right.$
				$\dot{\varepsilon}\mu\tau\alpha\tau$

Participles.

Præs.	$\tau\bar{u}\pi\tau$	$\left\{ \begin{array}{l} -\omega\tau \\ -\omega\tau\alpha \end{array} \right.$	$\dot{\omega}\tau\alpha$	$\omega\tau$	$\tau\bar{u}\pi\tau$	$\left\{ \begin{array}{l} -\omega\tau \\ -\omega\tau\alpha \end{array} \right.$	$\dot{\omega}\tau\alpha$	$\omega\tau$
Fut. 1.	$\tau\bar{u}\dot{\psi}$	$\left\{ \begin{array}{l} -\omega\tau \\ -\omega\tau\alpha \end{array} \right.$	$\dot{\omega}\tau\alpha$	$\omega\tau$	$\tau\bar{u}\dot{\psi}$	$\left\{ \begin{array}{l} -\omega\tau \\ -\omega\tau\alpha \end{array} \right.$	$\dot{\omega}\tau\alpha$	$\omega\tau$
Fut. 2.	$\tau\bar{u}\pi$	$-\omega\tau$	$\dot{\omega}\tau\alpha$	$\omega\tau$	$\tau\bar{u}\pi$	$\left\{ \begin{array}{l} -\omega\tau \\ -\omega\tau\alpha \end{array} \right.$	$\dot{\omega}\tau\alpha$	$\omega\tau$
Aor. 2.	$\tau\bar{u}\pi$	$-\omega\tau$	$\dot{\omega}\tau\alpha$	$\omega\tau$	$\tau\bar{u}\pi$	$\left\{ \begin{array}{l} -\omega\tau \\ -\omega\tau\alpha \end{array} \right.$	$\dot{\omega}\tau\alpha$	$\omega\tau$
Aor. 1.	$\tau\bar{u}\dot{\psi}$	$-\alpha\tau$	$\alpha\tau\alpha$	$\alpha\tau$	$\tau\bar{u}\dot{\psi}$	$-\alpha\tau$	$\alpha\tau\alpha$	$\alpha\tau$
Perf.	$\tau\bar{u}\pi\pi\tau$	$-\omega\tau\alpha$	$\dot{\omega}\tau\alpha$	$\omega\tau$	$\tau\bar{u}\pi\pi\tau$	$\left\{ \begin{array}{l} -\omega\tau \\ -\omega\tau\alpha \end{array} \right.$	$\dot{\omega}\tau\alpha$	$\omega\tau$

*§ 30. Passive.**Indicative.*

Common.

Homeric.

Præs.	$\tau\bar{u}\pi\tau$	$\left\{ \begin{array}{l} -\omega\tau\alpha \\ -\omega\tau\alpha\tau \\ -\omega\tau\alpha\tau \end{array} \right.$	η	$\varepsilon\tau\alpha\tau$	$\tau\bar{u}\pi\tau$	$\left\{ \begin{array}{l} 1. -\omega\tau\alpha \\ 1. -\omega\tau\alpha\tau \\ 1. -\omega\tau\alpha\tau \end{array} \right.$	$\varepsilon\tau\alpha\tau$	η
			$\varepsilon\tau\alpha\tau\omega\tau\alpha\tau$	$\varepsilon\tau\alpha\tau\omega\tau\alpha\tau$			$\varepsilon\tau\alpha\tau\omega\tau\alpha\tau$	$\varepsilon\tau\alpha\tau\omega\tau\alpha\tau$
			$\varepsilon\tau\alpha\tau\omega\tau\alpha\tau$	$\varepsilon\tau\alpha\tau\omega\tau\alpha\tau$			$\varepsilon\tau\alpha\tau\omega\tau\alpha\tau$	$\varepsilon\tau\alpha\tau\omega\tau\alpha\tau$

In the remaining persons like com.

Common.

Homeric.

Imperf.	ἐτυπτ	-όμην ου ετο -όμεδον εσθον ἐσθην -όμεδα εσθε οντο	τυπτ	1. -όμην 2. εο 3. ετο
				1. -όμεδον -όμεσθον
				1. -όμεδα -όμεσθα

In the other persons no deviation.

τυπτεσκ	-όμην εο ετο	3d Plur. οντο

Perf.	τέτυ	-μμαι ψαι πται -μμεδον φθον φθον τέτυμμαι -μμεδα φθε	τετύ	-ψαι, &c.
				3d Plur. τετύφαται
				(τετυμμένοι ἥσαν)

Plusqpf.	ἐτετύ	-μμην ψο πτο -μμεδον φθον φθην -μμεδα φθε	τετύ	-μμην ψο &c.
				3d Plur. -ψατο
				(τετυμμένοι ἥσαν)

Fut. 2.	τυπήσ	-μμαι η εται -μμεδον εσθον εσθον -μμεδα εσθε ονται	τυπήσ	1. -ομαι 2. εαι η
				1. -όμεδον -όμεσθον
				1. -όμεδα -όμεσθα

Fut. 1.	τυφήσ	-μμαι η εται -μμεδον εσθον εσθον -μμεδα εσθε ονται	τυφήσ	1. -ομαι 2. εαι η
				1. -όμεδον -όμεσθον
				1. -όμεδα -όμεσθα

Aor. 2.	ἐτύπ	-ην ης η εται -ημεν ητον ἡτην -ημεν ητε ησαν	τύπ	-ην &c. 3d Plur. -ησαν or εν
				ἐτύφ
				3d Plur. -ησαν or εν

Fut. 2.	τυπ	-άμμαι η εται -άμμεδον εισθον εισθον -άμμεδα εισθε ονται	τυπ	1. -εῦμαι 2. έη 3. ειται
				1. -εύμεδον 2. έεσθον 3. έεσθον
				εισθον εισθον

M. τυπ	τυπ	-άμμαι η εται -άμμεδον εισθον εισθον -άμμεδα εισθε ονται	τυπ	1. -εύμεθα 2. έεσθε 3. έονται
				εισθε εισθαι
				εισθαι εισθαι

Aor. 2.	-όμην ου ετο	τυπ	1. -όμην 2. εο

M. ἐτυπ	-όμην ου ετο	τυπ	1. -όμηδον -όμεσθον

Fut. 1.	M. τύψ-ομαι, &c. like the Præs.	τύψ	1. -ομαι 2. εαι-η

τυπ	1. -όμεδον -όμεσθον

τυπ	1. -όμεδα -όμεσθα

τυπ	(τυπύψ-ομαι, &c. with reduplicat. vid. Gram. § 208. 10. (Tr.)

Common.

Aor. 1. M.	$\tau\acute{e}\tau\upsilon\dot{\psi}$	-άμην -άμεδον -άμεθα	ω ασθον ασθε	ατο άσθην αντο	$\tau\acute{e}\tau\upsilon\dot{\psi}$	1. -άμην 1. -άμεδον 1. -άμεθα	2. αο -ω -άμεσθον -άμεσθα
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Subjunctive.

Præs.	$\tau\acute{e}\pi\tau$	-ωμαι -ώμεδον -ώμεθα	η ησθον ησθε	ηται ησθον ωνται	$\tau\acute{e}\pi\tau$	1. -ωμαι 1. -ώμεδον 1. -ώμεθα	2. ηαι-η -ώμεσθον -ώμεσθα
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Aor. 2.	$\tau\acute{e}\pi\tau$	-ω -ώμεν	η̄ς η̄τον	η̄	$\tau\acute{e}\pi\tau$	1. -ω 1. -ώμεν	2. η̄ς 2. η̄τον
Aor. 1.	$\tau\acute{e}\varphi\theta$	-ώμεν -ώμεν	η̄τε η̄τον	ώσι	$\tau\acute{e}\varphi\theta$	-είομεν -είομεν	3. η̄ 3. η̄τον είη είστον

Aor. 2. M.	$\tau\acute{e}\pi\tau$	-ωμαι -ώμεδον -ώμεθα	η ησθον ησθε	ηται ησθον ωνται	$\tau\acute{e}\pi\tau$	1. -ωμαι 1. -ώμεδον	2. ηαι-η -ώμεσθον
Aor. 1. M.	$\tau\acute{e}\dot{\psi}$	-ώμεδον -ώμεθα	ησθε	ωνται	$\tau\acute{e}\dot{\psi}$	1. -ώμεδον 1. -ώμεθα	-ώμεσθον -ώμεσθα

Optative.

Præs.	$\tau\acute{e}\pi\tau$	-οίμην -οίμεδον -οίμεθα	οιο οισθον οισθε	οιτο οίσθην οιντο	$\tau\acute{e}\pi\tau$	1. -οίμην, &c. 1. -οίμεδον 1. -οίμεθα	
							3d Plur. οιντο -οιάτο

Fut. 2.	$\tau\acute{e}\pi\eta\sigma$	-οίμην -οίμεδον -οίμεθα	οιο οισθον οισθε	οιτο οίσθην οιντο	$\tau\acute{e}\pi\eta\sigma$	1. -οίμην, &c.	
Fut. 1.	$\tau\acute{e}\varphi\theta\eta\sigma$	-οίμεδον -οίμεθα	οισθον οισθε	οίσθην οιντο	$\tau\acute{e}\varphi\theta\eta\sigma$	1. -οίμεδον 1. οίμεθα	-οίμεσθον -οίμεσθα

Aor. 2.	$\tau\acute{e}\pi\tau$	-είην -είημεν	είμεις είητον	είη	$\tau\acute{e}\pi\tau$	-είην, &c.	
Aor. 1.	$\tau\acute{e}\varphi\theta$	-είημεν	είητε	είησαν	$\tau\acute{e}\varphi\theta$	2. είητε 3. είησαν	Plur. είημεν -είμεν είστε είσιν

Fut. 2. M.	$\tau\acute{e}\pi\tau$	-οίμην -οίμεδον -οίμεθα	οιο οισθον οισθε	οιτο οίσθην οιντο	$\tau\acute{e}\pi\tau$	-εοίμην -εοίμεδον -εοίμεθα	έοιτο εοίσθην &c.

Aor. 2. M.	$\tau\acute{e}\pi\tau$	-οίμην -οίμεδον -οίμεθα	οιο οισθον οισθε	οιτο οίσθην οιντο	$\tau\acute{e}\pi\tau$	1. -οίμην &c.	
Fut. 1. M.	$\tau\acute{e}\dot{\psi}$	-οίμεδον -οίμεθα	οισθε	οιντο	$\tau\acute{e}\dot{\psi}$	1. -οίμεδον 1. -οίμεθα	οίμεσθον οίμεσθα

	Common.	Homer.
Aor. 1. M.	$\tau\bar{u}\dot{\psi}$ { -αίμην αιο αιτο -αίμεθον αισθον αίσθην -αίμεθα αισθε αιντο	1. -αίμην &c. 1. -αίμεθον αίμεσθον 1. -αίμεθα αίμεσθα 3 Plur. -αιντο αίατο

Imperative.

Præs.	$\tau\bar{u}\pi\tau$ { -ου -εσθον -εσθε	έσθω έσθων έσθε	$\tau\bar{u}\pi\tau$ { 2. -εο ευ 3. έσθω &c. 3. Plur. -εσθων
Perf.	$\tau\bar{e}\pi\tau$ { -ψο -φθον -φθε	φθω φθων φθε	$\tau\bar{e}\pi\tau$ -ψω &c.
Aor. 2.	$\tau\bar{u}\pi$ { -ηθι -ηγον -ηγε	ήτω ήτων ήτωσαν	$\tau\bar{u}\pi$ -ηθι &c.
Aor. 1.	$\tau\bar{u}\phi\tau$ -ητι	ήτω &c.	$\tau\bar{u}\phi\tau$ -ητι &c.
Aor. 2. M.	$\tau\bar{u}\pi$ { -οῦ -εσθον -εσθε	έσθω έσθων έσθε	$\tau\bar{u}\pi$ 2. -εο ευ &c. $\tau\bar{e}\tau\bar{u}\pi$ 2. -ευ &c.
Aor. 1. M.	$\tau\bar{u}\dot{\psi}$ { -αι -ασθον -ασθε	άσθω άσθων άσθεσαν	τύψ -αι (εο)* ασθω &c. *δύσεο II. 19. 36. vid. Gram. § 213. [Tr.]

NOTE. The Infinitives and participles, not deviating in Homer from the common forms, are omitted.

CONTRACTIONS
OF THE
FINAL VOWEL OF THE ROOT AND THE MOOD VOWELS
IN THE
VERBA PURA.

§ 31. *Enumeration and classification of the possible contractions in the Verba Pura.*

Before the conjugation of the Aorr. Pass., together with the original and simple conjugation without Mood-vowels, can be understood, we must give a general view of the so named Contractions. The *Verba Pura*, for instance, whose roots end in $\alpha \varepsilon \circ$, e. g. $\tau\mu\alpha\cdot\omega$ $\circ\lambda\kappa\epsilon\cdot\omega$, $\chi\varrho\sigma\circ\cdot\omega$, undergo, in the Præs. and Imperf., especially in the Attic dialect, many changes; e. g. $\circ\lambda\kappa\epsilon\circ\iota$ was pronounced $\circ\lambda\kappa\epsilon\tilde{\iota}$; and $\chi\varrho\sigma\circ\eta\chi\varrho\sigma\tilde{\eta}$. These changes are denominated *Contractions*. We must guard, however, against the notion, that the vowel which appears after the contraction has taken place, always contains the vowels which stood together before the change. When $\circ\lambda\kappa\epsilon\circ\iota$ is contracted into $\circ\lambda\kappa\epsilon\tilde{\iota}$, and $\chi\varrho\sigma\circ\eta$ into $\chi\varrho\sigma\tilde{\eta}$, who would believe that the ι , in this case, besides the ε and \circ , contains also another ε , or that in the $\circ\iota$ are concealed an $\circ\eta$ and $\circ\iota$? Evidently, the rapid pronunciation effected such a change, that in place of the two or more vowels one only was heard, and that, too, which came the nearest to the prevailing sound. It is not, therefore, necessary to suppose, that the sound finally obtained, includes within itself the former ones, or is merely a sign of the union of those sounds. It is quite a different thing, when $\varepsilon\varepsilon$ in $\delta\varepsilon\lambda\circ\varsigma$ is contracted into $\delta\tilde{\eta}\lambda\circ\varsigma$, and when $\circ\tilde{\lambda}\varepsilon\varepsilon$ becomes $\circ\lambda\kappa\epsilon\tilde{\iota}$. In the first case, the sign η is employed, which comprehends $\varepsilon\varepsilon$; in the latter, however, the $\varepsilon\varepsilon$, in the rapidity of pronunciation, becomes ι , the sound of which approximates to that of $\varepsilon\varepsilon$.

In the *Verba Pura*, (-εω-αω-οω,) the vowels ε α ο are brought in immediate contact with the Mood-vowels. Besides, these Mood-vowels, when the several terminations are annexed, give birth, as we have already seen, in the several Moods, &c. Act. and Pass. to the following sounds, viz. ω ει ου η γ οι. Each of these, therefore, together with the simple Mood-vowels of the Ind. viz. ο ε, preceded by ε α and ο, give all the possible cases of contraction in the *Verba Pura*. But ει and γ need not be comprised in this classification ; for the Iota, except in a case presently mentioned, occasions no difficulty, being merely subscribed wherever it is possible ; e. g. τιμάεις τιμῆσ. Ει and γ, therefore, may be considered as equivalent to ε and η. For the contractions, then, remain, the two short vowels, the two long ones, and the two diphthongs οι ου ; in their proper order, ε ο η ω οι γ.

§ 32. *Contractions which occur in all the Persons.*

	-ε	-ο	-η	-ω	-οι	-ου
1. <i>E.</i>	εε	εο	εη	εω	εοι	εου
2. <i>A.</i>	αε	αο	αη	αω	αοι	αου
3. <i>O.</i>	οε	οο	οη	οω	οοι	οου

1. For εε we obtain ει ; for εο, ου ; and ε, before the long vowels and diphthongs, disappears : e. g.

φίλ -εε	φίλει	ξφίλ -εον	ξφίλευ
φίλ -έη	φίλη	φίλ -έωνται	φίλώνται
φίλ -εοίσθην	φίλοισθην	φίλ -έσσι	φίλεσσι

2. For α with ε or η, we obtain a long α ; for α with ο, ω, οι, ου, and ω. e. g.

τίμας	τίμα	τιμάεις	τιμῆς
τιμάηται	τιμάται	τιμάης	τιμῆς
έτιμαον	έτιμων	τιμάωσι	τιμῶσι
τιμάοιμι	τιμῶμι	τιμάου	τιμῶ

3. For ο with a short vowel, we obtain ου ; with a long one, οω ; and ο, before the diphthongs οι, ου, disappears : e. g.

χρυσόειν	χρυσέν	χρύσοον	χρύσουν
χρυσόητον	χρυσῶτον	χρυσόωσι	χρυσῶσι
χρυσόοιμι	χρυσοῖμι	χρυσόομα	χρυσῆσα

NOTE. For *o*, with *ει* or with *η*, we often obtain *οι* : e. g.

χρυσόεις χρυσοῖς, χρυσόης χρυσοῖς.

It is evident that no other contraction is possible.

§ 33. *On the Homeric Contractions.*

The *Verba Pura*, in Homer, must be regarded in a two-fold point of view.

1. As inclining to the uncontracted and open forms. In consequence of this, the contraction does not take place, when *ε* is followed by *ω η η οι* or *ς*, when *ο* is followed by *οι η* or *η*, and when *α* is followed by *η* or *η*. In the other cases, the uncontracted or open forms and the contracted, are sometimes found together ; e. g. *προσεφώνεις* and *προσεφώνει*.

2. Such forms alone are constructed as are permitted by the Hexameter verse. A great liberty is used, therefore, in regard to the inflexions. For instance, where the Hexameter demands it, *ε* is frequently lengthened into *ει* ; e. g. *φιλ-έω-έητ-έη* gives *φιλ-είω-είητ-είη* : and the contracted forms are modified to suit the verse, so that in verbs in *ω*, the vowel of the root, or one of the contracted vowels, is lengthened at pleasure before the contracted syllable. In this manner, *ναιετάσσα* (*ναιετῶσα* is at variance with the Hexameter verse) may become *ναιετάσσα* and *ναιετώσα*. So *όράουσα* gives *όρῶσα* and *όρώσα* ; *ζάουσα* gives *ζῶσα* and *ζώσα* (*ζώσα* is not adapted to the Hexameter verse.) So also, *μνάσσαι*, *μνάσθαι*, *μνάσσθαι*, *γελάειν* *γελᾶμν* *γελᾶμ*. The contraction of *εο* into *ευ*, which does not take place, however, in the 2d pers. Sing. Imperf. and Aor. 2. M., is somewhat anomalous. Thus *νεικέουσι* (from *νεικεοντσι*) in Homer, becomes *νεικεῦσι*. In the 3d pers. Plur. Imperf., such forms as *ἐπέρεθουν* *ἀνελλίπτουν*, undergo the usual contraction of *εο* into *ευ*. Having premised thus much, all the cases of contraction occurring in Homer, in the *Verba Pura*, may easily be explained in the following Paradigm.

§ 34. *Active.*

VERBA PURA IN -εω.

Indicative *Præs.*

Full form.	Attic.	Homeric.		
S. φιλ	-έω	-ῶ	-έω	-είω
	-έεις	-εῖς	-έεις	-είεις
	-έει	-εῖ	-έει	-εῖ
D.	-έετον	-εῖτον	-έετον	-είετον
P.	-έομεν	-οῦμεν	-έομεν	-είομεν
	-έετε	-εῖτε	-έετε	-είετε
	-έουσι	-οῦσι	-έουσι	-εῖσι

Subjunctive.

S. φιλ	-έω	-ῶ	-έω	-είω
	-έης	-ῆς	-έης	-είης
	-έη	-ῆ	-έη	-είη
D.	-έητον	-ῆτον	-έητον	-είετον
P.	-έωμεν	-ῶμεν	-έωμεν	-είομεν
	-έητε	-ῆτε	-έητε	-είετε
	-έωσι	-ῶσι	-έωσι	-εῖσι

Optative.

S. φιλ	-έοιμι	-οῖμι	-έοιμι	-οίην
	-έοις	-οῖς	-έοις	-οίης
	-έοι	-οῖ	-έοι	-οίη
D.	-έοιτον	-οῖτον	-έοιτον	
P.	-εοίτην	-οῖτην	-εοίτην	
	-έοιμεν	-οῖμεν	-έοιμεν	
	-έοιτε	-οῖτε	-έοιτε	
	-έοιεν	-οῖεν	-έοιεν	

Imperative.

S. φιλ	-εε	-ει	-εε	-ει
	-εέτω	-είτω	-εέτω	-είτω
D.	-έετον	-εῖτον	-έετον	-εῖτον
	-εέτων	-είτων	-εέτων	-είτων
P.	-έετε	-εῖτε	-έετε	-εῖτε
	-εέτωσιν	-είτωσιν	-εέτωσιν	-είτωσιν

Infinitive.

	Full form.	Attic.	Homeric.	
φιλ	-έειν	-εῖν	-έειν	-εῖν
			-ήμεναι	-ηναι

Participle.

φιλ	-έων	-ῶν	-έων	-είων
	-έουσα	-οῦσα	-έουσα	-είουσα
	-έον	-οῦν	-έον	

Indicative Imperf.

S.	έφιλ	-εον	-ουν	-εον	-έεσκον	-είεσκον
	-εθις	-εις	-εεις	-εις	-έεσκες	-είεσκες
	-εε	-ει	-εε	-ει	-έεσκε	-είεσκε
D.	-έετον	-είτον	-έετον	-εῖτον		
	-εέτην	-είτην	-έέτην	-είτην		
P.	-έομεν	-οῦμεν	-έομεν	-εῦμεν		
	-έετε	-είτε	-έετε	-εῖτε		
	-εον	-ουν	-εον	-ουν	-έεσκον	-είεσκον

VERBA PURA IN -ων.

Indicative Præs.

S.	τιμ	-άω	-ῶ	-άω	-ῶ	-ώω
	-άεις	-ῆς	-άεις	-ῆς	-ῆς	-άας
	-άει	-ῆ	-άει	-ῆ	-ῆ	-άα
D.	-άετον	-ῆτον	-άετον	-ῆτον	-ῆῆτον	
P.	-άομεν	-ῶμεν	-άομεν	-ῶμεν	-όώμεν	-ώώμεν
	-άετε	-ῆτε	-άετε	-ῆτε	-ῆῆτε	
	-άουσι	-ῶσι	-άουσι	-ῶσι	-όώσι	-ώώσι

Subjunctive.

S.	τιμ	-άω	-ῶ	-άω	-ῶ	-ώω
	-άης	-ῆς	-άης	-ῆς	-άησι	
	-άη	-ῆ	-άη	-ῆ	-άησι	
D.	-άητον	-ῆτον	-άητον	-ῆτον		
P.	-άωμεν	-ῶμεν	-άωμεν	-ῶμεν		
	-άητε	-ῆτε	-άητε	-ῆτε		
	-άωσι	-ῶσι	-άωσι	-ῶσι		

Optative.

	Full form.	Attic.		Homer.
S.	-άοιμι	-ῷμι	-άοιμι	-ῷμι
	-άοις	-ῷς	-άοις	-ῷς
	-άοι	-ῷ	-άοι	-ῷ
D.	-άοιστον	-ῷστον	-άοιστον	-ῷστον
	-αοίτην	-ῷτην	-αοίτην	
P.	-άοιμεν	-ῷμεν	-άοιμεν	-ῷμεν
	-άοιτε	-ῷτε	-άοιτε	-ῷτε
	-άοιεν	-ῷεν	-άοιεν	-ῷεν

Imperative.

S.	-αε	-α	-αε	-α
	-αέτω	-άτω	-αέτω	-άτω
D.	-άετον	-ἄτον	-άετον	-ἄτον
	-αέτων	-άτων	-αέτων	-άτων
P.	-άετε	-ἄτε	-άετε	-ἄτε
	-αέτωσαν	άτωσαν	-αέτωσαν	-άτωσαν

Infinitive.

τιμ	-άειν	-ῖν	-άειν	-ῖν	-άειν
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Participle.

τιμ	-άων	-ῶν	-άων	-ῶν	-όων
	-άσσα	-ῶσσα	-άσσα	-ῶσσα	-όωσσα
	-άον	-ῶν	-άον	-ῶν	-όων

Indicative Imperf.

S.	-αον	-ων	-αον	-ων	-όων
	-αες	-ας	-αες	-ας	-άας
	-αε	-α	-αε	-α	-άα
D.	-άετον	-ἄτον	-άετον	-ἄτον	-άατον
	-αέτην	-άτην	-αέτην	-άτην	-άάτην
P.	-άομεν	-ῶμεν	-άομεν	-ῶμεν	-όωμεν
	-άετε	-ἄτε	-άετε	-ἄτε	-άάτε
	-αον	-ων	-αον	-ων	-όων

Also 1. -ασχον -άασχον 2. -εις 3. -ε
3 Plur. -ον

VERBA PURA IN -ōω.

Indicat. Præs.

	Full form.	Attic.		Homeric.
S.	δῆλ	-ῶ	-ῶ	-ῶ
	-όεις	-οῖς	-όεις	-οῖς
	-όει	-οῖ	-όει	-οῖ
D.	-όετον	-οῦτον	-όετον	-οῦτον
P.	-όομεν	-οῦμεν	-όομεν	-οῦμεν
	-όετε	-οῦτε	-όετε	-οῦτε
	-όουσι	-οῦσι	-όουσι	-οῦσι

Subjunctive.

S.	δῆλ	-ῶ	-ῶ	
	-όης	-οῖς	-όης	-όησθα
	-όη	-οῖ	-όη	-όησι
D.	-όητον	-οῦτον	-όητον	
P.	-όωμεν	-οῦμεν	-όωμεν	
	-όητε	-οῦτε	-όητε	
	-όωσι	-οῦσι	-όωσι	

Optative.

S.	δῆλι	-οῖμι	-όοιμι	
	-όοις	-οῖς	-όοις	
	-όοι	-οῖ	-όοι	
D.	-όοιτον	-οῖτον	-όοιτον	
	-οοίτην	-οίτην	-οοίτην	
P.	-όοιμεν	-οῖμεν	-όοιμεν	
	-όοιτε	-οῖτε	-όοιτε	
	-όοιεν	-οῖεν	-όοιεν	

Imperative.

S.	δῆλ	-οε	-οε	-οε
	-οέτω	-έτω	-οέτω	-έτω
D.	-όετον	-έτον	-όετον	-έτον
	-οέτων	-έτων	-οέτων	-έτων
P.	-όετε	-έτε	-όετε	-έτε
	-οέτωσαν	-έτωσαν	-οέτωσαν	-έτωσαν

Infinitive.

δῆλ	-οειν	-έν	-όειν
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Participle.

Full form.	Attic.	Homeric.
δηλ -όων	-ῶν	-όων
-όουσα	-οῦσα	-όουσα
-όον	-οῦν	-όον

Indicat. Imperf.

S.	ἐδήλ -οον	-οον	-οον	
	-οεσ	-ουσ	-οεσ	-ουσ
	-οε	-ου	-οε	-ου
D.	-όετον	-οῦτον	-όετον	-οῦτον
	-οέτην	-ούτην	-οέτην	-ούτην
P.	-όομεν	-οῦμεν	-όομεν	-οῦμεν
	-όετε	-οῦτε	-όετε	-οῦτε
	-οον	-ουν	-οον	-ουν

NOTE. Many forms of the verb in -οω, which occur in Homer, made by protracting ο before the Ultimate or Penultimate, have been omitted by the Author; regarding them perhaps, as examples of that poetical license, which shortens or lengthens a syllable at pleasure to accommodate the form to the measure of the verse. Examples of such forms, both in the Act. and Pass., are ιδρώονται, Il. 18. 372. ιδρώονται, Il. 8. 543. ὑπνώονται, Il. 24. 344. Od. 5. 48. χώεται, Il. 20. 29. χώεο, Od. 5. 215. χώετο, Il. 21. 306. ξώοντο, Il. 11. 50. πλώοιεν, Od. 5. 240, &c. (Tr.)

§ 35. Passive.

VERBA PURA IN -εομαι.

S.	φιλ -έομαι	-έμαι	-έμαι	-εῦμαι
	-έη	-ῆ	(-έεαι)	-έη
	-έεται	-εῖται	-έεται	-εῖται
D.	-εόμεθον	-έμεθον	-έμεθον	-εόμεθον
	-έεθον	-εῖθον	-έεθον	-εῖθον
P.	-εόμεθα	-έμεθα	-έμεθα	-εόμεθα
	-έεθε	-εῖθε	-έεθε	-εῖθε
	-έονται	-ένται	-έονται	-εῦνται

Subjunctive.

S.	φιλ -έωμαι	-ῶμαι	-έωμαι
		Ω	

Full form. Attic. Homeric.

	-έγη	-ῆ	-έγαι
	έγται	ῆται	έγται
D.	-εώμενον	-ώμεθον	-εώμεθον
	-έγθον	-ῆσθον	-έγθον
P.	-εώμενα	-ώμενα	-εώμενα
	-έγθε	-ῆσθε	-έγθε
	-έωνται	-ῶνται	-έωνται

Optative.

S. φιλ.	-εοίμην	-οίμην	-εοίμην
	-έοιο	-οῖο	-έοιο
	-έοιτο	-οῖτο	-έοιτο
D.	-εοίμενον	-οίμεθον	-εοίμεθον
	-έοισθον	-οῖσθον	-έοισθον
	-εοίσθην	-οίσθην	-εοίσθην
P.	-εοίμενα	-οίμενα	-εοίμενα
	-έοισθε	-οῖσθε	-έοισθε
	-έοιντο	-οῖντο	-έοιντο

Imperative.

S. φιλ.	-έου	-οῦ	-εῦ -εῖο (αιδεῖο II. 24. 503.)
	-έεσθιω	-είσθιω	-εέσθιω -είσθιω
D.	-έεσθον	-εῖσθον	-εέσθον -είσθον
	-έεσθων	-είσθων	-εέσθων -είσθων
P.	-έεσθε	-είσθε	-εέσθε -είσθε
	-έεσθωσαν	-είσθωσαν	-εέσθωσαν -είσθωσαν

Infinitive.

φιλ.	-έεσθιαι	-είσθιαι	-έεσθιαι
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Participle.

φιλ.	-εόμενος	-έμενος	-εόμενος
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Indicat. Imperf.

S. έφιλ.	-εόμην	-έμην	-εόμην
	-έου	-οῦ	(εο)
	-έετο	-εῖτο	-είετο
D.	-εόμενον	-έμενον	-εόμενον
	-έεσθον	-είσθον	-εέσθον
	-έεσθην	-είσθην	-εέσθην

	Full form.	Attic.	Homeric.	
P.	-έόμεθα	-έμεθα	-εόμεθα	-εύμεθα
	-έεσθε	-εσθε	-έεσθε	-εῖσθε
	-έοντο	-εντο	-έοντο	-εῦντο

VERBA PURA IN -αομαι.

Indicat. Præs.

S.	τιμ	-άομαι	-ῶμαι	-άομαι	-ῶμαι
	-άη	-ῆ	-άει	-άει	-άαται
	-άεται	-ῆται	-άεται	-ῆται	-άαται
D.	-άόμεθον	-ώμεθον	-αόμεθον	-ώμεθον	-άασθον
	-άεσθον	-ᾶσθον	-άεσθον	-ᾶσθον	-άασθον
P.	-άόμεθα	-ώμεθα	-αόμεθα	-ώμεθα	-άασθε
	-άεσθε	-ᾶσθε	-άεσθε	-ᾶσθε	-άασθε
	-άονται	-ῶνται	-άονται	-ῶνται	-άωνται

Subjunctive.

S.	τιμ	-άωμαι	-ῶμαι	-άωμαι	
	-άη	-ῆ	-άη		
	-άηται	-ῆται	-άηται		
D.	-αώμεθον	-ώμεθον	-αώμεθον	-ώμεθον	
	-άησθον	-ᾶσθον	-άησθον	-ᾶσθον	
P.	-αώμεθα	-ώμεθα	-αώμεθα	-ώμεθα	
	-άησθε	-ᾶσθε	-άησθε	-ᾶσθε	
	-άωνται	-ῶνται	-άωνται	-ῶνται	

Optative.

S.	τιμ	-αοίμην	-ώμην	-άμην	-ούμην
	-άοιο	-ῷο	-άοιο	-ῷο	-όῷο
	-άοιτο	-ῷτο	-άοιτο	-ῷτο	-όῷτο
D.	-αοίμεθον	-ώμεθον	-αοίμεθον	-ώμεθ.	-ούμεθ.
	-άοισθον	-ᾶσθον	-άοισθον	-ᾶσθ.	-όῷσθ.
	-αοίσθην	-ᾶσθην	-αοίσθην	-ᾶσθ.	-όῷσθ.
P.	-αοίμεθα	-ώμεθα	-αοίμεθα	-ώμεθ.	-ούμεθ.
	-άοισθε	-ᾶσθε	-άοισθε	-ᾶσθ.	-όῷσθ.
	-άοιντο	-ῷντο	-άοιντο	-ῷντο	-όῷντο

Imperative.

S.	τιμ	-άου	-ῶ	(αεο)	-εῦ	-ῶ	-όω
	-αεσθω	-άσθω	-αεσθω	-άσθω	-άσθω	-αάσθω	
D.	-άεσθον	-ᾶσθον	-άεσθον	-ᾶσθον	-ᾶσθον	-άασθον	

	Full form.	Attic.	Homeric.	
P.	-αέσθιων	-άσθιων	-αέσθιων	-άσθιων
	-άεσθιε	-ᾶσθιε	-άεσθιε	-ᾶσθιε
	-αέσθιωσαν	-άσθιωσαν	-αέσθιωσαν	-άσθιωσαν

Infinitive.

τιμ	-άεσθιαι	-ᾶσθιαι	-άεσθιαι	-ᾶσθιαι	-άασθιαι
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Participle.

τιμ	-αόμενος	-ώμενος	-αόμενος	-ώμενος	-οώμενος
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Indicat. Imperf.

S.	έτιμ	-αόμην	-ώμην	-αόμην	-ώμην
	άου	-ῶ	(ασο)		
	-άετο	-ᾶτο	-άετο	-ᾶτο	-άατο
	-αόμεθιον	-ώμεθιον	-αόμεθον	-ώμεθ.	-οώμεθ.
	-άεσθιον	-ᾶσθιον	-άεσθιον	-ᾶσθιον	-άασθιον
	-αέσθηην	-άσθηην	-αέσθηην	-άσθηην	-αάσθηην
	-αόμεθα	-ώμεθα	-αόμεθα	-ώμεθα	-οώμεθα
	-άεσθε	-ᾶσθε	-άεσθε	-ᾶσθε	-άασθε
	-άοντο	-ῶντο	-άοντο	-ῶντο	-όώντο

VERBA PURA IN -ομαι.

Indicat. Præs.

S.	δηλ	-όμαι	-ῆμαι	-έμαι
	-όη	-οῖ	όει	-όη
	-έεται	-ῆται	-έεται	-ῆται
D.	-οόμεθον	-ῆμεθον	-οόμεθον	-ῆμεθον
	-έεσθον	-ῆσθον	-έεσθον	-ῆσθον
P.	-οόμεθα	-ῆμεθα	-οόμεθα	-ῆμεθα
	-έεσθε	-ῆσθε	-έεσθε	-ῆσθε
	-όονται	-ῆνται	-όονται	-ῆνται

Subjunctive.

S.	δηλ	-όωμαι	-ῆμαι	-έωμαι
	-όη	-οῖ	όει	-όη
	-όηται	-ῆται	-όηται	-ῆται
D.	-οόμεθον	-ῆμεθον	-οόμεθον	-ῆμεθον
	-όησθον	-ῶσθον	-όησθον	-όησθον
P.	-οόμεθα	-ῆμεθα	-οόμεθα	-ῆμεθα

Full form.	Attic.	Homeric.
-όησθε	-ῶσθε	-όησθε
-όωνται	-ῶνται	-όωνται

Optative.

S. δηλ	-οοίμην	-οίμην	-οοίμην
	-όοιο	-οῖο	-όοιο
	-όοιστο	-οῖστο	-όοιστο
D.	-οοίμεθον	-οίμεθον	-οοίμεθον
	-όοισθον	-οῖσθον	-όοισθον
	-οοίσθην	-οῖσθην	-οοίσθην
P.	-οοίμεθα	-οίμεθα	-οοίμεθα
	-όοισθε	-οῖσθε	-όοισθε
	-όοιντο	-οῖντο	-όοιντο

Imperative.

S. δηλ	-όου	-᷂	(οεο)	
	-οέσθω	-έσθω	-οέσθω	-έσθω
D.	-όεσθον	-᷂σθον	-όεσθον	-᷂σθον
	-οέσθων	-᷂σθων	-οέσθων	-᷂σθων
P.	-όεσθε	-᷂σθε	-όεσθε	-᷂σθε
	-οέσθωσαν	-᷂σθωσαν	-οέσθωσαν	-᷂σθωσαν

Infinitive.

δηλ	-όεσθαι	-᷂σθαι	-όεσθαι	-᷂σθαι
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Participle.

δηλ	-οόμενος	-έμενος	-οόμενος	-έμενος
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Indicat. Imperf.

S. ιδηλ	-οόμην	-έμην	-οόμην	-έμην
	-όου	-᷂	(οεο)	
	-όετο	-᷂το	-όετο	-᷂το
D.	-οόμεθον	-έμεθον	-οόμεθον	-έμεθον
	-όεσθον	-᷂σθον	-όεσθον	-᷂σθον
	-οέσθην	-έσθην	-οέσθην	-έσθην
P.	-οόμεθα	-έμεθα	-οόμεθα	-έμεθα
	-όεσθε	-᷂σθε	-όεσθε	-᷂σθε
	-όοντο	-᷂ντο	-όοντο	-᷂ντο

CONJUGATION OF VERBS

WITHOUT MOOD-VOWELS.

§ 36. *Conjugation of the Aorr. Passive.*

We come now to the *Conjugation without Mood-vowels*, so called, because, from the failure of the Mood-vowels, almost all the deviations from the general rule, in the preceding Paradigm, are to be explained. This Paradigm, arranged according to an arbitrary classification, can with difficulty be remembered ; but, when its principles are developed and explained, it is understood in a very short time, and deeply impressed on the memory. To commence with the Aorr. of the Pass. which the Paradigm presented in § 29 has anticipated. If we compare the Ind. ἐτύφθην with the Opt. τυφθείην, and ἐτύπην with τυπείην, it is obvious that the Ground-forms of the Tenses are τυφθε and τυπε, to which, in order to form the Aorr., the Terminations of the Secondary tenses of the Act. are subjoined, viz. Sing. 1. -ν 2. -σ 3.—Dual 1. -μεν 2. -τον 3. -την Plur. 1. -μεν 2. -τε 3. -σαν. These terminations, in case the Mood-vowel fails, are annexed immediately to the Ground-form, which, in the Indicat. Imperat. and Infin., lengthens the final vowel, e. g. ἐτύφθην—ἐτύφθησαν from τυφθε ; ἐτην—ἐτησαν from σα. Observe first the conjugation.

Indicat.	Subjunct.
ἐτύπ $\left\{ \begin{array}{lll} -\eta & \eta\sigma & \eta \\ -\eta\mu\epsilon\nu & \eta\tau\sigma\eta & \eta\tau\eta\eta \\ -\eta\mu\epsilon\nu & \eta\tau\epsilon & \eta\sigma\alpha \end{array} \right.$	τυπ $\left\{ \begin{array}{lll} -\tilde{\omega} & \tilde{\eta}\sigma & \tilde{\eta} \\ -\tilde{\omega}\mu\epsilon\nu & \tilde{\eta}\tau\sigma\eta & \tilde{\eta}\tau\eta\eta \\ -\tilde{\omega}\mu\epsilon\nu & \tilde{\eta}\tau\epsilon & \tilde{\omega}\sigma\alpha \end{array} \right.$
ἐτύφθ $\left\{ \begin{array}{lll} -\eta\mu\epsilon\nu & \eta\tau\sigma\eta & \eta\tau\eta\eta \\ -\eta\mu\epsilon\nu & \eta\tau\epsilon & \eta\sigma\alpha \end{array} \right.$	τυφθ $\left\{ \begin{array}{lll} -\tilde{\omega}\mu\epsilon\nu & \tilde{\eta}\tau\sigma\eta & \tilde{\eta}\tau\eta\eta \\ -\tilde{\omega}\mu\epsilon\nu & \tilde{\eta}\tau\epsilon & \tilde{\omega}\sigma\alpha \end{array} \right.$
Optative.	Imperat.
τυπ $\left\{ \begin{array}{lll} -\epsilon\eta\eta\eta & \epsilon\eta\eta\sigma & \epsilon\eta\eta \\ -\epsilon\eta\mu\epsilon\nu & \epsilon\eta\tau\sigma\eta & \epsilon\eta\tau\eta\eta \\ -\epsilon\eta\mu\epsilon\nu & \epsilon\eta\tau\epsilon & \epsilon\eta\sigma\alpha \end{array} \right.$	τύπ $\left\{ \begin{array}{lll} -\eta\eta\eta & -\eta\eta\eta\sigma & -\eta\eta\eta \\ -\eta\tau\sigma\eta & -\eta\tau\eta\eta & -\eta\tau\omega, \&c. \end{array} \right.$
τυφθ $\left\{ \begin{array}{lll} -\epsilon\eta\eta\eta & \epsilon\eta\eta\sigma & \epsilon\eta\eta \\ -\epsilon\eta\mu\epsilon\nu & \epsilon\eta\tau\sigma\eta & \epsilon\eta\tau\eta\eta \\ -\epsilon\eta\mu\epsilon\nu & \epsilon\eta\tau\epsilon & \epsilon\eta\sigma\alpha \end{array} \right.$	τύφθ $\left\{ \begin{array}{lll} -\eta\eta\eta & -\eta\eta\eta\sigma & -\eta\eta\eta \\ -\eta\tau\sigma\eta & -\eta\tau\eta\eta & -\eta\tau\omega, \&c. \end{array} \right.$
Infin.	Particip.
τυπ $\left\{ \begin{array}{l} -\eta\eta\eta\eta \\ -\eta\eta\eta\sigma \end{array} \right.$	τυπ $\left\{ \begin{array}{lll} -\epsilon\eta\eta & \epsilon\eta\eta\sigma & \epsilon\eta\eta \\ -\eta\tau\sigma\eta & -\eta\tau\eta\eta & \epsilon\eta\eta \end{array} \right.$
τυφθ $\left\{ \begin{array}{l} -\eta\eta\eta\eta \\ -\eta\eta\eta\sigma \end{array} \right.$	τυφθ $\left\{ \begin{array}{lll} -\epsilon\eta\eta\eta & \epsilon\eta\eta\sigma & \epsilon\eta\eta \\ -\eta\tau\sigma\eta & -\eta\tau\eta\eta & \epsilon\eta\eta \end{array} \right.$

The Subjunct. has its Mood-vowels, but is usually found in the contracted form ; e. g. τυπέω τυπώ, τυπέησ τυπῆσ ; θέω (from θε) θέησ θέη, θώ θῆσ θῆ, in Homer θεία θείης θείη with the protracted η, as in φιλείω-είησ, &c.

The Optat. takes after the Ground-form an *i*, and subjoins the terminations of the Indicat., viz. 1. -ην 2. -ης 3. -η. Dual. 1. -ημεν 2. -ητον 3. -ητην. Plur. 1. -ημεν 2. -ητε 3. -ησαν; e. g. τυφθε-ι-ην τυφθείην, τιθε—τιθείην, θε—θείην, στα—σταίην, &c.

The Imperative has the terminations of the Act., and in the 2. Sing. retains the *θ* which in the Act. is dropped; e. g. Sing. 2. -θι 3. -τω. Dual 2. -τον 3. -των. Plur. 2. -τε 3. -τωσαν. In some few verbs, e. g. in *στα* (ιστημι,) the vowel is lengthened, (σταθι) σῆθι; in other cases, it is short, e. g. δίδο δίδοθι, ιε ιεθι ιέτω, &c.

When another *θ* precedes, the last is changed into the corresponding *Tenuis* or smooth mute, for the sake of euphony, e. g. τυφθθι τύφθητι, τιθεθι τιθετι.

The Infinit. in -ναι has generally in other cases, the vowel preceding the -ναι short. In the Aorr. Pass., however, τυπῆναι λεχθῆναι, and in στῆναι, &c. the vowel is long, but in τιθέναι ιστάναι, &c. short.

The terminations of the Participles are evidently -ντς-ντσα-ντς. Hence, when the Ground-form is added, and the whole form reduced, from τυφθεντς, τυφθεντσα, τυφθεντς, we obtain τυφθείς -εῖσα -έν. In the Neuter, τς is rejected to obtain a form different from the Masculine. In the same manner, δο δοντς, δές -εῖσα -όν; στα σταντς, στάσ στάσα στάν; δεικνυ δεικνυντς, δεικνύ στα ιν.

§ 37. *The Active without Mood-vowels.*

The conjugation without Mood-vowels, which is also the original conjugation, has been preserved in the *Verba Pura*, commonly those with monosyllabic roots in -ε-α-ο, and in others of more than one syllable in *υ*; e. g. φα φημι, δεικνυ δείκνυμι. In the uncultivated dialects this was the case in *Verba Pura* of every kind; e. g. ὄράω ὄρημι, φοβέω φόβημι, &c. Under this conjugation are included in the Act., the Præs. Imperf. and Aor. 2., and in the Pass., the Præs. Imperf. and Aor. 2. M. In addition to the remarks in the preceding Paragraph, some few observations are here necessary.

We employ the verbs φά-ω, δεικνύ-ω, ἔ-ω, δό-ω, θέ-ω, whose roots are φα, δεικνυ, στα, ἔ, δο, θε. Many of these are increased, in the Præs. and Imperf., by prefixing an *i*, which, when possible,

is preceded by the first consonant of the root; e. g. *στα*, ἐ, δο, θε; *ἰστα*, ε, διδο, τιθε, (not *ἰστα* θιθε.)

1. *Præs.* In the Sing. the terminations are irregular, 1. -μι, 2. -σ, 3. -σι. The vowels are lengthened before these terminations; e. g. φη-μι, δείκνυ-μι, ἰστη-μι, ἵη-μι, διδι-μι, τιθη-μι -ησ-ησι. The conjugation then proceeds regularly through the remaining perss. with the usual terminations, viz. Dual -μεν -τον -τον Plur. -μεν -τε -ντσι; e. g. φα-μέν φα-τόν φα-τόν φα-μέν φα-τέ (φα-ντσι) φασί. The 3 perss. Plur. are φαντσι, δεικνυντσι, ἰσταντσι, ιεντσι, διδοντσι, τιθεντσι. From these original forms, the ντ may be rejected, and then we have the common forms φασι δεικνυσι ἰστασι ιεσι διδεσι τιθεσι. The Ionians and Attics received frequently in the 3 Plur. an α in place of ν, as in φυγόατο for φυγόντο. If, in the forms here under consideration, besides the reception of α for ν, we reject the τ before σ, we have the *Ionic-Attic forms*, δεικνύσαι ιέσαι διδόσαι τεθέσαι.

NOTE. Many of the *Verba Pura*, with roots of more than one syllable, form this *Præs.* by subjoining -ννυμι, e. g. πετάω πετάννυμι, σκεδάω σκεδάννυμι; Mutes and Liquids by the addition of -νυμι, e. g. ὁρέγ-νυμι δείκ-νυμι οἴγ-νυμι.

2. *Imperf. and Aor.* Both tenses have the terminations of the Aorr. Pass., but the vowels are lengthened only in the Singular. The difference between these two tenses consists only in this, that the Imperf. is formed by the aid of the prefixes -ι -δι -τι; the Aor., however, is formed from the unaltered root; e. g. Imperf. ἰστην, from *ἰστα*; Aor. ἔστην, from *στα*; Imperf. ἐδιδῶν, from διδο; Aor. ἐδῶν, from δο. The prefix, therefore, distinguishes the Imperf. from the Aor. When this fails, as in φημι, both tenses cannot be formed. The conjugation is as follows;

Imperf. ἐδιδῶν { -ως ω D. -οτον ὁτην P. -ομεν οτε οσαν
Aor. 2. ἐδῶν {

NOTE 1. Many *verba pura*, which otherwise belong to the conjugation with the Mood-vowel, form also the Aor. 2. in this manner; e. g. δι-ω, ἐδυν —ἐδυσαν; βαίνω, from βα, ἔβην; γιγνώσκω, from γνο, ἔγνων.

NOTE 2. That the Moods are formed in the manner described when treating of the Aorr. Pass., has been already hinted; and here also, the prefix distinguishes between the *Præs.* and *Aor.*

Subjunct.	Optat.	Imperat.	Infin.	Particip.
Præs. τιθῶ	τιθείην	τιθετι	τιθέναι	τιθείς
Aor. 2. θῶ	θείην	(θετι) θέσι	(θεναι) θείναι	θείς

NOTE 3. All the remaining tenses are formed, in the usual manner, from the root, by the aid of the Mood-vowels ; e. g. δο, δώσω, δέδωκα, &c. Irregular are, from τιθημι, the Aor. 1. Act. ἔθηκα, M. ἔθηκάμην, Perf. Act. τέθεικα, Pass. τέθειμαι, Plusqf. ἔτεθείμην ; from διδωμι, Aor. 1. Act. ἔδωκα, M. ἔδωκάμην.

§ 38. *The Passive without Mood-vowels.*

The Pass. here has no peculiar terminations, but those merely of the Conjugation with Mood-vowels. But, as the terminations are subjoined immediately to the Ground-forms, the Conjugation proceeds with regularity, and calls for but few additional observations. 1. This conjugation extends itself only to the Præs. and Imperf., and in some verbs, to the Aorr. 2. M. The remaining tenses have the Mood-vowels, e. g. τίθε-μαι -σαι -ται, &c. ἔτιθε-μην -σο -το, &c. ἔθέμην -σο -το, &c. It must be understood here, also, that the Aor. can be found only where the prefixes : δι τι are admissible, which distinguish the Imperf. from the Aor.

2. In the 2d. perss., the σ is generally retained ; it is dropped in some instances in the Imperf. and in the Imperat., and frequently in the Optat. ; e. g. from ἴστημαι, Imperat. ἴστασο, more frequently ἴστω ; Optat. ἴσται, &c.

3. The Subjunct. is found here also with the Mood-vowel and contracted ; e. g. τιθέ-ιαι, τιθώμαι ; τιθέ-η, τιθῆ ; τιθέ-ηται, τιθῆται. But in the contraction here there is this peculiarity, that οη becomes ω; and αη, η ; e. g. διδώμαι, διδῶμαι, διδόη διδῶ, διδόηται διδῶται, ἴστάη ἴστῆ. The same is true in the Act.

4. Moreover, many of the *Verba Pura* follow the analogy of this conjugation in the Pass. only, and in the Act. have the regular Mood-vowels ; e. g. πέταμαι, πέτα -μαι -σαι -ται ; δύναμαι -σαι -ται. In the same manner, κεῖμαι, διζημαι, οῖμαι, Imperf. ὥμην, &c.

§ 39. *Paradigm of the Active.*

The Homeric do not differ frequently from the common forms. In the Passive, if we except the frequent omission of the Augment

and the uncontracted form of the Aor. Imperat. θέο, σύνθεο, the common and Homeric forms coincide.

Indicat. Præs.

S. τιθ	-ημι	διδ	-ωμι	ισ	-ημι
	-ης Hom. ησθα		-ως H. οις οισθα		-ης
	-ησι		-ωσι H. οι		-ησι
D.	-εμεν		-ομεν		-αμεν
	-ετον		-οτον		-ατον
P.	-εμεν		-ομεν		-αμεν
	-ετε		-οτε		-ατε
	-εισι		-εσι		-αισι

Subjunctive.

S. τιθ	-ῶ	διδ	-ῶ	ισ	-ω
	-ῆς		-ῆς		-ῆς
	-ῆ		-ῆ		-ῆ
D.	-ῶμεν		-ῶμεν		-ῶμεν
	-ῆτον		-ῆτον		-ῆτον
P.	-ῶμεν		-ῶμεν		-ῶμεν
	-ῆτε		-ῶτε		-ῆτε
	-ῶσι		-ῶσι		-ῶσι

Optative.

S. τιθ	-είην	διδ	-οίην	ισ	-αίην
	-είης		-οίης		-αίης
	-είη		-οίη		-αίη
D.	-είημεν		-οίημεν		-αίημεν H. αῖμεν
	-είητον		-οίητον		-αίητον
	-είητην		-οίητην		-αίητην
	-είημεν		-οίημεν		-αίημεν H. -αῖμεν
	-είητε		-οίητε		-αίητε
	-είησαν		-οίησαν		-αίησαν

Imperative.

τιθ	-ετι	διδ	-οθι H. -ωθι	ισ	-αθι H. -η -α
	-έτω, &c.		-ότω, &c.		-άτω, &c.

Infinitive.

τιθ	-έναι H. -ήμεναι	διδ	-όναι H. -εναι	ισ	-άναι H. -άμεναι
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Participle.

τιθ	-είς	διδ	-ές	ισ	-άς
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Indicat. Imperf.

S.	ἐτίθ	-ην	ἐδίθ	-ων	ἴστ	-ην
	-ης		-ως		-ης	
	-η H. -ει		-ω H. ου		-η H. -ασκε	
D.	-εμεν		-ομεν		-αμεν	
	-ετον		-οτον		-ατον	
	-έτην		-έτην		-άτην	
P.	-εμεν		-ομεν		-αμεν	
	-ετε		-οτε		-ατε	
	-εσαν		-οσαν		-ασαν	

Indicat. Aor. 2.

S.	ἔθ	-ην	ἔδ	-ων H. δοσκον	ἔσ	-ην
	-ης		-ως		-ης	
	-η		-ω	δοσκε	-η	
D.	-εμεν		-ομεν		-ημεν	
	-ετον		-οτον		-ητον	
	-έτην		-έτην		-άτην	
P.	-εμεν		-ομεν		-ημεν	
	-ετε		-οτε		-ητε	
	-εσαν H. θέσσαν		-οσαν		-ησαν	

Subjunctive.

S.	ἢ -ῶ H. -είω	δ -ῶ	ε -ῶ
	-ῆς -είης	-ῆς	-ῆς H. -ήης
	-ῆ -είη	-ῶ H. -ώησι -ῶσι -ώη	-ῆ -ήη [μεν]
D.	-ῶμεν -είομεν -έωμεν, &c.	-ῶμεν -ώομεν, &c.	-ῶμεν -είομεν -έω-
3 Pl.	-ῶσι	3 Pl. -ῶσι -ώωσι	3 Pl. -ῶσι

Optative.

	H. Plur.		H. Plur.
ἢ -είην, &c.	1. -εῖμεν	δ -οίην, &c.	1. -οῖμεν
	2. -εῖτε		2. -οῖτε
3 Pl. -είησαν	3. -εῖεν	3 Pl. -οίησαν	3. -οῖεν

Imperative.

ἢ	-ές	δ -ός	ε -ήθι
	-έτω, &c.	-ότω, &c.	-ήτω, &c.

Infinitive.

θ -εῖναι Η. -έμεναι -έμεν
δ -εῖναι Η. -όμεναι -όμεν
σ -ῆναι Η. -ήμεναι

Participle.

θ -εῖς
δ -ούς
σ -άς

§ 40. *Paradigm of the Passive.**Indicative Præs.*

S.	τιθ -εμαι	διδ -ομαι	ἰσ -αμαι
	-εσαι	-οσαι	-ασαι
	-εται	-οται	-αται
D.	-έμεθον	-όμεθον	-άμεθον
	-εσθον	-οσθον	-ασθον
P.	-έμεθα Η. -έμεσθα	-όμεθα	-άμεθα
	-εσθε	-οσθε	-ασθε
	-ενται	-ονται	-ανται

Subjunctive.

S.	τιθ -ῶμαι	διδ -ῶμαι	ἰσ -ῶμαι
	-η	-ῶ	-η
	-ῆται	-ῶται	-ῆται
D.	-ώμεθον	-ώμεθον	-ώμεθον
	-ῆσθον	-ῶσθον	-ῆσθον
P.	-ώμεθα	-ώμεθα	-ώμεθα
	-ῆσθε	-ῶσθε	-ῆσθε
	-ῶνται	-ῶνται	-ῶνται

Optative.

S.	τιθ -είμην	διδ -οίμην	ἰσ -αίμην
	-εῖο	-οῖο	-αῖο
	-εῖτο	-οῖτο	-αῖτο
D.	-είμεθον	-οίμεθον	-αίμεθον
	-εῖσθον	-οῖσθον	-αῖσθον
	-είσθην	-οίσθην	-αίσθην
P.	-είμεθα	-οίμεθα	-αίμεθα
	-εῖσθε	-οῖσθε	-αῖσθε
	-εῖντο	-οῖντο	-αῖντο

Imperative.

τίδι -εσθ (ου)	δίδι -οσθ (ου)	ἰσι -ασθ (ω)
-εσθιω, &c.	-όσθιω, &c.	-άσθιω, &c.

Infinitive.

τίδι -εσθια;	δίδι -οσθια;	ἰσι -ασθια;
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Participle.

τιδι -έμενος Η.	διδι -όμενος	ἰσι -άμενος
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Indicative Imperf.

S. ἐτιδι -έμην	ἐδιδι -όμην	ἰσι -άμην
-εσθ (ου)	-οσθ (ου)	-ασθ (ω)
-ετο	-οτο	-ατο
D. -έμεδιον	-όμεδιον	-άμεδιον
-εσθιον	-οσθιον	-ασθιον
-έσθην	-όσθην	-άσθην
P. -έμεδα	-όμεδα	-άμεδα
-εσθε	-οσθε	-ασθε
-εντο	-οντο	-αντο

Indicat. Aor. 2.

S. ἐδι -έμην	ἐδι -όμην
-εσθ (ου)	-οσθ (ου)
-ετο	-οτο
D. -έμεδιον	-όμεδιον
-εσθιον	-οσθιον
-έσθην	-όσθην
P. -έμεδα	-όμεδα
-εσθε	-οσθε
-εντο	-οντο

Subjunctive.

S. δι -ῶμαι	δι -ῶμαι
-ῆ	-ῆ
-ῆται	-ῶται
-ῶμεδιον, &c.	-άμεδιον, &c.
3 Pl. -ῶνται	3 Pl. -ῶνται

Optative.

ἢ -είμην, &c. 3 Pl. -εῖντο δ -οίμην, &c. 3 Pl. -οῖντο
σ -αιμην, &c. 3 Pl. -αῖντο

Imperative.

ἢ -έσθο -εῖ H. -εο
-έσθω, &c. δ -έσθο -εῖ
-έσθω, &c.

Infinit. and Particip.

ἢ -έσθαι δ -έσθαις δ -έμενος δ -όμενος

SMALLER PARADIGMS

FROM HOMER.

§ 41. *Declensions and Pronouns.*

The Paradigms of the Declensions are intended to exhibit the forms of Nouns in Homer, although the forms of the particular Nouns here employed may not be found, some of which are evidently inconsistent with the measure of the verse; e. g. ἀνεμε ἀνέμοφιν.

S.	τιμή	αἰχμητής	α
	τιμῆς ἥφι	αἰχμητέω	αο
*	τιμῆ	αἰχμητῆ	ω
	τιμήν	αἰχμητήν	
	τιμή	αἰχμητά	
D.	τιμά	αἰχμητά	
	τιμαῖν	αἰχμηταῖν	
P.	τιμαί	αἰχμηταῖ	
	τιμάων ἔων ὅν	αἰχμητάων ἔων	
	τιμῆσι ἥς αῖσ†	αἰχμητῆσι ἥς	
	τιμάς	αἰχμητάς	

* Dat. εσχαροφιν Od. 5. 59. for εσχαρα. (Tr.)

† θεαῖς Od. 5. 119. ἀκταῖς Il. 12. 284.

II.

S.	ἄνεμος	Forms of <i>νιός</i> added from the Gr. § 185. (Tr.)
	ἀνέμουν	οιο οφιν
	ἀνέμω	οφιν
	ἄνεμον	οφιν
	ἄνεμε	οις
D.	ἀνέμω	οιον
	ἀνέμοιν	οῖν
P.	ἄνεμοι	
	ἀνέμων	
	*ἀνέμοισι	οισ οφιν
	ἀνέμους	
		N. νιός
		G. νιοῦ
		D. νῖ
		Ac. νιόν
		Sing.
		νῖ
		νῖς
		νῖσ
		νῖσα
		Dual.
		νῖσ
		Plur.
		νῖσ
		νῖσες
		G. νιοῖν
		D. νιοῖσιν
		Ac. νιούς
		V. νῖσ
		νῖσες
		νῖσων
		νῖσσις
		νῖσας
		νῖσσις

III.

S.	λέων	τεῖχος	πόλις
	λέοντος	τείχεος ευσφι εσφι	πόλιος εος ηος
	λέοντι	τείχει ηι εσφι	πόλισι ει ηι
	λέοντα	τεῖχος	πόλιν
	λέον	τεῖχος	πόλι
D.	λέοντε	τείχεε	πόλιε
	λέοντοιν	τειχέοιν	πολίοιν
P.	λέοντες	τείχεα	πόλιες ηες
	λέοντων	τειχέων εσφι	πολέων
	λεόντεσσι λέσσι	τείχεσσι εσι εσφι	πολίεσσι
	λέοντας	τείχεα	πόλιας εις ηας

Forms of *χάρη* added from the Gr. § 197. (Tr.)

		Sing.
N.	—	χάρη
G.	χρατός χράτεσφι	χράτος χάρητος
D.	χρατί	χράτι χάρητι
Ac.	χράτα	χάρη

* οσεσφιν for οστεων Od. 12. 45. (Tr.)

Plur.

N.	—	—	—	—	χαρήσατα	χάρηνα
G.	χράτων	—	—	—	χαρήνων	—
D.	χρασί	—	—	—	—	—
Ac.	—	χράσατα	—	—	χάρηνα	—

Pronouns.

Sing.

N.	ἐγών	ἐγώ	τύνη σύ			
G.	ἐμέο	ἐμεῖο	σέο σεῖο	εῖο εῖο		
	ἐμεῦ	μεῦ	σεῦ σεῦ	εῦ εῦ		
	ἐμέθεν		σέθεν τεοῖο	εῖθεν		
D.	ἐμοί	μοι	σοὶ τοι	εοῖ οῖ οῖ		
			τεῖν			
Ac.	ἐμέ	με	σέ σε	ε ἐ ἔε		
				μιν		

Dual.

N.	(νώ)	σφώ				
	νῶιν	σφῶιν σφῶι				
G.	νῶιν	σφῶιν				
D.	νῶιν	σφῶιν σφῶν	σφῶιν			
Ac.	νώ	σφώ	σφω			
	νῶι	σφῶι	σφωτ			

Plur.

N.	ἄμμες	ἄμμες				
	(ἡμέες) ἡμεῖς	(ἡμέες) ἡμεῖς				
G.	ἡμέων	ἡμείων	ἡμέων ἡμείων	σφέων	σφείων	
D.	ἄμμιν	ἄμμι	ἄμμιν	σφίσι -ν	σφισι -ν	
	ἡμῖν	ἡμιν	ἡμῖν	σφίν	σφιν	
	ἡμῖν			σφι		
Ac.	ἄμμε	ἄμμε	ἄμμε	σφέας	σφεας	
	ἡμέας		ἡμέας	σφας	σφε	
	ἡμας					

§ 42. εἰμί *sum*, Root ε -ω.

Those forms only of the following verbs, which occur in Homer, are exhibited.

Præs. Indicat.

Sing. 1. εἰμί 2. εἰς ἐστί 3. ἐστι. Dual 3. ἐστόν. Plur. 1. ει. μέν 2. ἐστέ 3. εἰσι ἐστι.

Subjunctive.

Sing. 1. ἔω εἰώ in μετείω II. 23. 27. 2. εἰήσ 3. εἴησι ήσι εἴη εἴη
Plur. 3. εἴωσι ήσι.

Optative.

Sing. 1. εἴην 2. εἴησ εἴοις 3. εἴη εἴοι. Plur. 2. εἴτε 3. εἴτων.

Imperative.

Sing. 2. εἴσσε for εἴσσω Od. 3. 200. 3. εἴστω. Plur. 2. εἴσε 3. εἴσων.

Infinitive and Participle.

ἔμεναι ἔμμεναι ἔμεν ἔμμεν εἴναι — είναι εἶν

Imperfect.

Sing. 1. ἔα ήα ἔον ἔσκον 2. ἔησθα ήσθα 3. ἔγν ήγν ήσν ήν
ἔσκε. Dual 3. ήστην. Plur. 1. ήμεν 2. ήτε 3. εἴσαν ήσαν εἴσατο
Od. 20. 106.

Future Indicat.

Sing. 1. εἴσομαι εἴσσομαι 2. εἴσει εἴσσει 3. εἴσεται εἴσται
ἔσσεται εἴσεται. Dual. 3. εἴσεσθον. Plur. 1. εἴσόμεσθα εἴσσόμεθα
2. εἴσεσθε. 3. εἴσονται εἴσσονται.

Infinit. and Particip.

εἴσεσθαι εἴσσεσθαι εἴσσόμενος

§ 43. φημί Root φά .ω.

Præs. Indicat.

Sing. 1. φημί 2. φής 3. φησί. Plur. 1. φαμέν 2. φατέ 3. φασί

Optative.

Sing. 1. φαίην 2. φαίης 3. φαίη. Plur. 1. φαίμεν

Infinit. φάναι

Particip. φάς.

Imperfect.

Sing. 1. ἔφην φῆν ἔφασκον 2. ἔφησ ἔφησθα φῆσ φησθα ἔφασ-
κες 3. ἔφη φῆ ἔφασκε.* Plur. 1. φάμεν 2. φάτε 3. εἴφασαν ἔφαν
φάσαν φάν.

* η—dixit. ll. 1. 219. (Tr.)

Some forms in the Mid.

Imperf. Sing. 1. ἐφάμην φάμην 2. φύο. 3. ἐφατο φύτο. Plur. 2. φάσθε. 3. ἐφαντο φάντο.

Imperat. Sing. 2. φάο 3. φάσθω. Plur. 2. φάσθε.

Particip. φάμενος. Infinit. φάσθαι.

§ 44. εῖμι *eo*, Roots ἔ-ω ἵ-ω εῖ-ω.

Præs. Indicat.

Sing. 1. εῖμι 2. εῖσθα 3. εῖσι. Plur. 1. ἴμεν 2. ἴτε. 3. ἴασι.

Subjunctive.

Sing. 1. ἴω. 2. ἴησθα 3. ἴησι ἴη. Plur. 1. ἴομεν ἴωμην. 3. ἴωσι.

Optat. Sing. 3. ἵοι εῖη. Imperat. Sing. 2. ἴθι 3. ἴτω. Plur. 2. ἴτε. Infinit. ἴμεναι ἴμεν ιέναι. Particip. ἴών.

Imperf.

Sing. 1. ἵιον ἵια 2. ἵεις ἵε. 3. ἵεις ἵε ἵει the last sometimes considered as a Plusqpf. Dual 3. ἵην. Plur. 1. ἵομεν 3. ἵιον ἵσαν ἵσαν.

Some Pass. or Mid. Forms.

Præs. Indicat. 3 Plur. ἴενται. Imperat. ἴεσθε. Particip. ἴέμενος. Fut. M. Sing. 1. εῖσομαι 3. εῖσεται. Aor. 1. M. εῖσατο ἐείσατο. Dual. 3. ἐεισάσθην. Particip. εἰσάμενος ἐπιεισαμένη II. 21. 424.

§ 45. εῖσα ἴματι from the root ἔ-ω.

Indicat. Aor. Sing. 3. εῖσεν εῖσε. Plur. 3. εῖσαν M. 3. Sing. εἴσσατο.

Imperat. Sing. 2. εῖσον. M. ἐφεσσαι Od. 15. 277.

Infinit. ἐφέσσαι Od. 13. 274. Particip. ἴσας M. ἐφεσσάμενος Od. 16. 443.

Perf. Pass. Sing. 1. ἴματι 2. ἴσατι 3. ἴσται. Plur. 1. ἴμεθαι 2. ἴσθε 3. ἴσται ἴσται εἴσται.

Imperat. Sing. 2. ἴσο. Infinit. ἴσθαι. Particip. ἴμενος.

Plusqpf. Sing. 1. ἴμην 2. ἴστο. Dual 3. ἴσθην. Plur. 1. ἴμεθαι 3. ἴστο εἴστο ἴντο.

OF THE

GREEK LANGUAGE AND ITS DIALECTS.

EXTRACTED FROM

BUTTMANN'S AUSFUEHRLICHE GRAMMATIK.

p. 1—9.

1. The Greek Language (*φωνὴ Ἑλληνικὴ*) anciently was not confined to Greece, but was spread abroad over a considerable portion of Asia Minor, southern Italy, Sicily, and other regions where Greek colonies were established. Like all other languages, the Greek had its different dialects, (*διάλεκτοι*), all of which however may be reduced to two, the *Doric* (*ἡ δορικὴ, δορίς*,) and the *Ionic* (*ἡ ιωνικὴ, ίάς*,) spoken originally by the two principal Greek tribes, the Dorians and the Ionians.

2. The Doric tribe was the largest, and the parent of the greatest number of colonies. Thus the Doric dialect prevailed in the whole interior of Greece, in Italy, and in Sicily. Its sounds were harsh, and owing to the frequent recurrence of the long *α*, made an impression on the ear which the Greeks denominated *πλατειασμὸς* (broad pronunciation.) As a whole it attained to a less degree of cultivation than the Ionic. The *Æolic* (*ἡ αἰολικὴ, αιολίς*) was a branch of the Doric, and in the *Æolic* colonies in Asia Minor, and in the neighbouring islands, (Lesbos, &c.,) attained at an early age to a considerable degree of refinement, which however was probably confined to poetry.

3. The principal residence of the Ionic tribe in the earliest times was Attica. From this region they sent forth their colonies to the shores of Asia Minor. As these colonies, earlier than the mother country, and indeed earlier than all the other Greeks, were in many respects cultivated and refined, the terms *Ionians*, *Ionic*, were used by way of eminence to denote them and their dialect, and finally were exclusively appropriated to them. The original Ionians in Attica were now called *Attics*, *Athenians*. The Ionic dialect, owing to the multiplicity of vowels, is the softest of all. The Attic (*ἡ ἀττική, ἀττικός*), which was cultivated at a later period, soon surpassed them all; avoiding, by Attic skill and dexterity, both the Doric roughness and the Ionic effeminacy. Although Attica was the mother country, the Ionic, even of those Asiatic colonies, is nevertheless regarded as the parent of the Attic, because the Ionic was cultivated at a period, when it had departed the least from the dialect of their common parent, the old Ionic.

Note 1. The dexterity displayed by the Attics in the management of their dialect is most obvious in its syntax. Here the Attic dialect is distinguished, not only from the other dialects, but also from every other language, by an apposite brevity, by bringing together, with great effect, the principal points of interest, and by a moderation in asserting and judging, which passed from the polite tone of society into the language itself.

Note 2. Another circumstance which renders the Attic dialect so attractive, and which has been noticed by few, is its regard for peculiarity of idiom, and the love which the Athenians cherished for this and for distinct national characteristics in general. However advantageous for the understanding, and congenial to the sense of beauty, a language may be, which proposes for itself a correct logic, pursues a fixed and consistent analogy, and employs pleasing sounds, all these advantages are nevertheless lifeless and inefficient without the above mentioned charm. This consists in the sacrifice of fundamental laws, especially of logic and of general analogy, to peculiar forms or idioms, which have their origin partly in certain characteristics of the nation, and partly, beyond a doubt, in an apprehension of the fundamental rules not entirely conformed to that of the schools. In this manner anomalies had found their way into the Attic dialect, as is the case in all languages, in regard to which however the cultivated writers

were not disposed to make a change, out of regard for antiquity and for the ears of the people accustomed to such forms and expressions, and, as we have already observed, from their love of that peculiarity of idiom which gives to their dialect an individual and distinct existence. When irregularities or anomalies mingle themselves with the daily idioms and expressions in other languages, it is regarded as an indication of inaccuracy and want of skill; in the Attics, however, who are so skilful and dexterous, it is regarded rather as an unwillingness to make the correction. They felt that by rejecting these anomalies they would deprive the language of the impress of a natural production, which every language really is, and would give it the appearance of a work of art, which a language never can be. Obviously therefore we cannot here be supposed to speak of intentional anomalies, by means of which a language receives the appearance of a mere plaything or toy, however ready the ancient Grammarians frequently were to advance such a mode of explanation.

Note 3. Other branches of the above mentioned dialects, as the *Bœotian*, *Laconian*, *Thessalian*, &c. are known only from single words and forms, from scattered records, from inscriptions, &c.

4. We must admit an ancient primitive Greek language as the common parent of all the dialects. Of this primitive language we can obtain, or more properly speaking, suppose, certain forms, only by means of philological research under the guidance of philosophy. Every dialect has retained naturally more or less of this primitive language, and every one must also yet retain many forms, which in the others have passed into desuetude and been gradually lost. This circumstance sufficiently explains how the Grammarians can speak of Doricisms, *Æolicisms*, and even Atticisms, in Homer, whose language was the old Ionic. In general, it was customary to designate forms and expressions by the name of the dialect in which they most frequently occurred, although not exclusively confined to this dialect. Thus we explain the Doricisms, as they are called, which occur in the Attic writers, and the Attic forms, met with in writers by no means Attic.

5. To this same primitive language belong also, for the most part, the forms, &c. usually denominated *poetical licenses*. It is true indeed the poet contributes largely to the formation of a language. Through his efforts the language first becomes a harmonious, ex-

pressive, and copious whole. But the poet will never assume, without regard to the previously existing materials and analogy of the language, the forms and expressions which he finds necessary. This would be the surest way to displease. The oldest Greek poets made a selection from the various forms then actually in use, according to the exigencies of the case. Many of these forms became obsolete in course of time. But the later poets, who had their ancient brethren constantly before their eyes as models, would not submit to be deprived of this treasure. Thus those forms which originally were in actual use, became in reality poetical peculiarities, or, as they are called, *licenses*. They are therefore, in such a case, with propriety, numbered among the dialects.

Note 4. This however must not be so understood, as if every single word which occurs in the older poets, was once actually used in common life. The right which even the modern poets assume, in the most copious languages, of forming new words, and of moulding anew those already extant, must certainly be conceded to the ancient poets in those times of poverty. The materials, however, and the form, they did not assume of themselves. They were indebted for these to the store-house itself, and the analogy of the language. It need scarcely be observed that the liberty of rounding and polishing, to a certain degree, the forms in common use, cannot be denied to those who must necessarily consult euphony, and who are fettered by the rules of metre.

6. In most of the cultivated nations, one of their dialects usually becomes the language of literature and of polished circles. In Greece, however, this was not immediately the case. Here there was no considerable cultivation or refinement until the several states, separated by local and political circumstances, assumed an independent existence. Poetry and prose therefore, until about the time of Alexander, were composed in the vernacular dialect of the authors, or in that to which they may have given the preference. Thus were produced *Ionic*, *Æolic*, *Doric*, and *Attic* poets and prose writers, of whose productions more or less have descended to our times.

Note 5. The great works of art alone, which attracted universal attention, such as epic and dramatic poetry, were here an exception. The original authors of these availed themselves, no doubt, of their vernacular dialect; but, for a later poet to attempt

a mere copy of the same in another dialect, would not only have required an equal degree of invention and talent, but would also have proved to no purpose, since the Greeks of every tribe or nation were already familiar with these forms and tones in this species of composition, and were unable to separate the one from the other. The dialect in which the first master-pieces were written, remained the appropriate dialect of that species. Vid. Text 10. 11.

Note 6. To the Ionic dialect belong the most ancient poets, viz. Homer, Hesiod, Theognis, &c. who wrote in that apparently mixed dialect which approaches the nearest to the most ancient language of Greece, and which afterwards remained the poetical dialect in most kinds of poetical composition. The proper, but younger Ionic is found in the prose writers, among whom Herodotus and Hippocrates were the most eminent, although both were native Dorians. For the Ionic dialect, on account of its peculiar softness and early cultivation, had already been extensively circulated, and employed both in poetry and prose, especially in Asia Minor.

Note 7. Lyric poets are met with in all the dialects. The most ancient and most celebrated, however, were *Æolians*. At the head of these stood Sappho and Alcæus, of whose compositions, only a few fragmentary remains have escaped the ravages of time. Anacreon, of whom also are only a few, in part mutilated and in part doubtful, remains, wrote in the Ionic. Most of the remaining Lyric poets composed in the Doric, creating for themselves, at pleasure, every one his own language, from the various forms of this widely extended dialect. Pindar is the only one of these last of whom any thing entire has reached us.

Note 8. But few prose writers in the Doric dialect are extant, and those principally of a mathematical and philosophical nature. For the Attic writers see the following notes.

7. In the mean time Athens had arisen to such political importance as to assert a kind of supremacy in Greece, and was at the same time the focus of all scientific culture. Their unmixed democracy secured to the exercise of eloquence and to the dramatic exhibitions, that freedom which, in connexion with other advantages, elevated to the highest pitch, not those branches alone of literature, but the other kindred pursuits also of history and phi-

losophy, and gave to the Attic dialect a perfection and a copiousness which no other dialect attained.

Note 9. The principal prose writers (of the poets we shall speak presently) of this golden age of Attic literature, are Thucydides, Xenophon, Plato, Isocrates, Demosthenes, and the other Orators.

8. Greeks of every tribe and nation resorted now to Athens to receive instruction. In the most extended and cultivated fields of literature, the Attic master-pieces were proposed as models. In consequence of this, as soon as Greece became politically one under the Macedonian monarchy, the Attic dialect became, in a short time, the language of the court and of literature. The prose writers of all Greece now composed almost exclusively in this dialect. From this time it was taught in the schools, and the Grammarians decided, from these models, what was pure Attic and what was not. The central point of this later Greek literature, was established under the Ptolemies at Alexandria in Egypt.

9. The Attic dialect, at the same time that it was enjoying an universal reception, began, as we might expect, gradually to lose its original purity. Authors either mingled with the pure Attic, many peculiarities of their vernacular dialect, or exchanged many Attic anomalies and apparently laboured expressions, for the more natural and regular forms. In some cases, a simple Attic form, which in common life had become more or less antiquated, was abandoned, and a form then in use introduced, e. g. *νίχεσθαι* for *νεῖν*, *ἀροτρᾶν* for *ἀροῦν*. The Grammarians, frequently with excessive pedantry, endeavoured to prevent this manifest decline. For objectionable, or at least, less elegant forms and expressions, they proposed others drawn from the older Attic writers. Hence it became customary to comprehend, under the term *Attic*, only what had been preserved from those classic Attics, and what in the strictest sense was peculiar to them. The language, however, formed in the manner above described from the Attic, and in use in cultivated society, was now denominated *κοινή the common*, or *Ἑλληνική the Greek or common Greek*. Even the later authors themselves were now called *οἱ κοινοὶ* or *οἱ Ἑλληνες*, in distinction from the genuine Attics. We must guard however against the notion, that this *κοινή διάλεκτος* was a peculiar and distinct dialect.

It remained always essentially Attic, and every grammar of the common Greek aimed principally to present the Attic dialect.

Note 10. We can readily conceive that under such circumstances, the terms *κοινός*, *κοινόν* became even reproachful; and although it denoted properly what was then common to all the Greeks, the Athenians themselves not excepted, it was employed by the Grammarians to designate what was not *pure Attic*. Every form however, which is called Attic, is not for this reason exclusively Attic, not even those in use among the Athenians themselves. Many genuine Attic forms were not received even in Athens to the exclusion of others, with which they were frequently interchanged in common use, e. g. φιλοίν with φιλοῖ, ξύν with σύν. Certain Ionic forms also had never become strange to the Attic ear, e. g. uncontracted in place of the contracted forms, of which the writers, who always consulted the ear, could avail themselves at pleasure. This approximation to the Ionic furnishes the principal test of the older Attic, taken in its stricter sense, to which for instance Thucydides belongs, as Demosthenes to the more modern Attic, which forms the transition to the later or *κοινή*.

Note 11. To give an accurate and apposite classification, we should commence the later Attics or *κοινῶν* with the first, who were not Athenians, who nevertheless wrote in the Attic dialect, and class with these the later writers who were really Athenians. To this class then belong Aristotle, Theophrastus, Apollodorus, Polybius, Diodorus, Plutarch, and the other later authors, among whom however, many, as for instance Lucian, Aelian, and Arrian, endeavoured to adopt, as far as possible, the genuine ancient Attic.

Note 12. The Macedonian dialect must be especially regarded among those which were in various degrees incorporated with the later Greek. The Macedonian nation was allied to the Greeks, and numbered itself with the Dorians. They introduced, as conquerors, the Greek cultivation and refinement among the conquered barbarians. Here also, the Greek was spoken and written, not however without some peculiarities of form, which the Grammarians denominate Macedonian. As Egypt and its capital city Alexandria became the principal seat of the later Greek culture, these forms were comprehended under the name of the *Alexandrian dialect*. The natives also of these conquered countries, began to speak the Greek (Ἑλληνιζεῖν), and such an Asiatic Greek was de-

nominated Ἑλληνιστής. Hence the style of the writers of this class, with which were incorporated many forms not Greek and many oriental turns of expression, was denominated *Helenistic*. It need scarcely be observed that this dialect is contained in the Jewish and Christian monuments of those times, especially in the Septuagint and in the new Testament, whence it passed more or less into the works of the Fathers. New barbarisms of every kind were introduced during the middle ages, when Constantinople, the ancient Byzantium, became the seat of the Greek Empire, and the centre of literary cultivation. Out of this arose the dialect of the Byzantine writers, and finally, the yet living language of the modern Greeks.

Note 13. To avoid all misunderstanding, we must here observe, that the ancient Grammarians, and many of the moderns who followed in their steps, employ the names of the dialects in general, as well as the term *κοινόν*, without any regard to their true historical sense. This is especially the case, when they endeavour to explain etymologically and grammatically the forms and the various inflexions of words. Thus they denominate the simple or natural Greek form, or what they deem to be such, *κοινή*; every other form, derived from this by means of any changes, in whatever tribe or nation it may be found, or even if it be now for the first time assumed, they designate by the name of the dialect in which such changes usually take place. Every contraction, for instance, is denominated Attic; every change of *α* into *η*, Ionic; &c. The gen. *πόλιος* from *πόλις* is called *common* (*κοινῶς*), although this form properly speaking was never in general use; *πόλεος*, Ionic, because the Ionians frequently introduced *ε* for other vowels; *πόλεως* however, Attic, because the forms in *-ως* are so familiar to the Attics. Whereas, in truth, regarding the matter historically, *πόλιος* belongs to the Ionic and Doric, *πόλεος* to the poets alone, and *πόλεως* to the Attics and to all those who used the common dialect. Thus, according to them, a form must pass from some simpler one through several intermediate forms, each of which is referred to some dialect, although frequently no one of them was ever really in use.

10. As to the general adoption of the Attic dialect, an exception must be made in respect to certain species of poetry. The Attics were models only in the Drama. As dramatic poetry, from

the circumstances of the case, can only be the language of common life ennobled or elevated, the Attic dialect alone was of course admitted on the Athenian stage. It was afterwards adopted and retained by every theatre in Greece. The dramatic poets, in the dialogue, especially that consisting of Trimeters or Senarii, besides the free use of apostrophe and contraction, availed themselves of but few of the so named poetical licenses and changes.

Note 14. The comic writers, as might naturally be supposed, availed themselves of these licenses and changes the least of all ; on the contrary, to the Senarius of tragedy, many Homeric forms were always well adapted. Besides, in the dramatic department, only genuine and ancient Attics have been preserved, viz. the tragedians *Æschylus*, *Sophocles*, *Euripides*, and the comic writer *Aristophanes*.

11. In the other departments of poetry, especially those in which the Hexameter measure prevailed, viz. the epic, didactic, elegiac, Homer and the other ancient Ionic poets, who were read in the schools, continued always to be the models, and in this species of composition the old Ionic or Homeric language, with most of its peculiarities and antiquated forms, was still preserved. This dialect therefore, like the Attic in prose compositions, was appropriated to poetry of this class, in the Alexandrian and later ages. It was no longer understood by the unlettered, but required, in order to comprehend and enjoy it perfectly, a learned education. We may with propriety comprise all the forms, &c. connected with this species of poetry, under the name of the *Epic Language*, for they were all originally derived from the epic poetry.

Note 15. The most celebrated poets belonging to this class are *Apollonius*, *Callimachus*, *Aratus*, and in later times, *Oppian*, *Quintus*, &c.

12. The Doric dialect also was not excluded from the poetry of the later ages. It was met with in smaller pieces, especially in pastorals and sportive poems. This was in part owing to the earlier compositions of this kind in the Doric dialect which served as models, and in part to the circumstance, that the rustic idiom and the language of the lower conditions of society were essential to such compositions. This idiom and language, however, owing to the extent of the Doric tribe, was almost every where the Doric.

Note 16. The Idylls of Theocritus, Moschus and Bion, are composed in the Doric. This more modern Doric differs however very much from the dialect of Pindar. The ancient Epigrams were sometimes Ionic and sometimes Doric. Here however the Doric was more simple and noble, and confined itself to a small number of characteristic forms, which were familiar to the cultivated poet of every tribe.

13. We have yet to observe that the language which prevails in the Lyric portion of the drama, i. e. the chorus and in the most pathetic addresses, has usually been styled Doric. But the Doricisms consist here in little more than the predominance of the long α , especially for η , which was a characteristic of the older language, and owing to its dignity was retained in the more elevated and affecting pieces, while in common life it remained peculiar to the Doric.* In the other respects this lyric dialect approximated to the above-mentioned Epic language.

* Vid. § 2. In these chorusses, however, genuine and peculiar Doricisms cannot be found, e. g. Infin. in $-ev$ and $-\eta v$, Accuss. Plur. in ωs and $-os$, &c.



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